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THE  
POEMS OF SCHILLER  
EXPLAINED.

WITH  
A GLOSSARY,  
ELUCIDATING THE DIFFICULTIES OF LANGUAGE,  
CONSTRUCTION, AND HISTORICAL AND  
OTHER ALLUSIONS.

BY  
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## PREFACE.

AMONG the writers whose genius has shed a lustre over the literature of their country, no name stands forth more conspicuously than that of Schiller. His Poems are familiar to every German who has the least pretension to a knowledge of the literature of his country; they are a daily companion in his hours of relaxation, the cheerful friend of his rambles or solitary musings. No poet, perhaps, has ever produced a more extensive and beneficial influence on the minds and hearts of his countrymen than Schiller; the tendency of all his writings is, to exalt, to refine and quicken the feelings, and the nicest test of their value in a moral sense is, that every time we peruse them, our admiration of the poet is ever accompanied by sympathy and (if I may be allowed the expression) a feeling of friendship for the man.

Schiller's Poems are usually an early book in the hands of the German student in this country; they, however, require an acquaintance with so many subjects of study — they carry us over so wide a field of classical, historical, and mythological lore — that to a large class of readers an

explanation, in the form of a running commentary or of notes, is absolutely necessary. A conviction of this necessity, and of the advantages to be derived from a key to the difficulties above mentioned, has led to the compilation of this little work. Should it come into the hands of those whose previous education has rendered unnecessary the information its pages are intended to convey, the author claims their indulgence — for them it was not intended. In venturing to comment upon the Poems of Schiller, the author has endeavoured to explain or to illustrate the general character of each poem, and to sketch briefly the historical or other allusions each may contain. In the vocabulary he has selected those words which are not generally to be found in dictionaries, or which are used in a peculiar sense, and endeavoured to remove the difficulties which occur in the construction. If he has succeeded in smoothing the path to the learner — of leading him to discover beauties — of encouraging him in the study, and increasing in him a love, of the literature of Germany and the works of one of her brightest ornaments — the author's task will be accomplished, and he will enjoy an abundant requital for the labour it has cost him.

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Only a very few of Schiller's poems have been omitted, viz. "*Semele*," being of a dramatic kind—the translated fragments, and some of the minor poems, which offer no striking difficulties to the reader.

# A K E Y TO S C H I L L E R ' S P O E M S.

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## 1. Hectors Abschied.—*Hector's Departure.*

THE fate of Hector, the support and hope of the Trojans at the siege of Troy, is well known. The parting of Hector and Andromache forms a beautiful scene in the sixth book of the Iliad. This poem occurs in its original form, as a song in the tragedy of "*Die Räuber*" (Act II. Scene 2).

### Strophe

1. *unnahbar, unapproachable.* Achilles is so called from his bravery, and the circumstance of his having been rendered invulnerable by his mother's dipping him in the Styx.

*Patroclus*, Patroclus, the bosom-friend of Achilles. His death from Hector's hand is described in the Iliad, xvi.  
*deinen Kleinen, Astyanax.*

2. *Orkus, Orcus*,—used by the ancient prose writers and earlier poets, for Pluto; but in the later Latin poets frequently for the lower world, which meaning it has retained in modern poetry.

*Pergamus*, the citadel of Troy, frequently used for Troy itself.

3. *Kozytus* (or, *Cochytus*)
4. *Lethe*

der styg'sche Fluß (Styr) } Rivers of the lower world.  
The shades drank the water of Lethe, which made them forget the past.

"Lethe, the river of oblivion, rolls  
Her watery labyrinth, whereof who drinks  
Forthwith his former state and being forgets,  
Forgets both joy and grief, pleasure and pain."

(*Paradise Lost*, vi. 6.)

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## 2. Amalia. — *Amalia.*

This poem, like the preceding one, is a song introduced in "*Die Räuber*," at the opening of the third

act ; between the first and third strophe another is there added, which is omitted in the poem.

St. 1. **Walhalla's Bonne.** *Walhalla*, in the northern mythology, is a beautiful valley, the abode of departed heroes, who have fallen in battle ; it is used in a general sense for the mansions of the blest.

*schön vor allen....handsome above all the....*  
*rückgestrahlt* (for *zurückgestrahlt*), reflected.

---

### 3. Eine Leichenfantasie.—*A Funeral Fantasy*\*.

The poet depicts the affecting scene of an aged father following with tottering steps a loved and only child to his grave, the pride and support of his old age. All the hopes which parental affection had pictured of a son's success and happiness in life have faded, and these reflections are clothed in language of the greatest despair.

St. 1. *todtenstille, still as death.*

*Nachtgeist, spirit of the night.*

*Nebelwolken, clouds of haze.*

*Todtenpomp, funeral pomp.*

*Leichenlager, resting-place of the dead, burial-ground.*

*unterm Schauerflor der Grabnacht, under the gloomy  
veil of the burial night.*

2. *rückgesunken* (for *zurückgesunken*), *sunk back.*

*schwankt nach, staggers after.*

*stummegetragen, carried silently.*

*durch sein gramgeschmolzenes Gerippe, through his  
grief-attenuated frame.*

3. *aufgerissen, (is) torn up.*

*seine Feuerwunde, his burning wound.* The moment  
which for ever separates him from his child renews  
his grief.

---

\* 'Fantasie' cannot be literally rendered in English : its meaning applies as well to Imagination itself, as to the fanciful productions of that faculty, in which latter sense it is to be taken here.

durch die Seele—ellips. bringt or wütet.

Höllenschmerz, pains of hell.

4. umweht, fanned around (by breezes).

Florens Sohn. Zephyr was the son of Aurora, and Flora's lover; the poet makes him the lover of Aurora, and Flora's son.—*Ovid's Fast.* v. 197, &c.

nachgespiegelt von silberner Flut, reflected by (the) silver flood.

Wollustflammen entsprühten, flames of passionate delight burst from.

5. Himmel umflog er in schweifenden Wünschen, lit. he flew round heaven in roaming wishes.

6. Reben, vines, used for wine.

Schmerzen verhüpft' er im wirbelnden Tanz, he chased away grief in the whirling dance — verhüpfen, lit. to hop away.

7. die eh'rnen (in some editions ehr'nen) Angel, the brazen hinges — ehern, brazen.

Grabgewölbe, grave-vault.

wie's.... grauset, how it resounds fearfully.

Gramentbundner, thou released from grief.

8. mit dumpfigem Geschwanke, with hollow sounding, wavering motion.

Zobtenseil, the rope by which the coffin is let down into the grave.

9. dumpfig, hollow-sounding.

Schollert's (from Schollern, formed from Scholle, an earth-clod), expresses the rolling of the earth-clods.

#### 4. Fantasie an Laura.—Fantasy; to Laura.

Upon a mind under the influence of strong passion, or the imagination, every thing in nature and life is pictured in varied imagery. The poet represents love as the sublimest and sweetest of sentiments, ennobling every other feeling: without its influence the mind sinks into selfishness; but love, by its sympathy, calls the thoughts away from self, and fixes them on other objects.

„Mit der Liebe Flügel eilt die Zukunft  
 In die Arme der Vergangenheit,  
 Lange sucht der fliehende Saturnus  
 Seine Braut — die Ewigkeit.“

Love, the poet says, resembles Saturn, hastening to lose the future in the past. So Saturn flies, endeavouring to reach Eternity, who is beautifully called by the poet his bride.

The poems addressed to Laura were composed in Schiller's youth; they bear the stamp of a mind absorbed by a first love, and we perceive in them, and in his earlier poems in general, the warm feelings of the young man, before they have been sobered down by the stern realities of life, or destroyed by the chilling blight of the affections. While at the Academy of Stuttgart, an attachment between him and a lady in the neighbourhood is said to have inspired his muse. Some believe that under the name of Laura Schiller alludes to Margarete Schwan, a young lady with whom he became acquainted at a later period\*, at Manheim. Caroline von Wollzogen says, that the attractive power which that amiable and gifted lady exercised over Schiller seems to have been permanent, notwithstanding the obstacles which prevented his wish to marry her. Margarete married after Schiller, and died in her thirty-sixth year.

St. 2. *Ringgang, circular motion, rotation.*

3. *goldner Strahlenregen, golden shower of sunbeams.*  
*aus ihrem Feuerkelch, out of her fire-chalice.*

7. *Purpurflammen.* In German Purpur is a red colour.  
*geußt (for gießt) — from gießen, to pour.*

9. *Federtrieb, spring-impulse* (motion like that produced by machinery).  
*arachneisch, adj. derived from arachne, spider; therefore arachneisches Gewebe, cobweb-like texture.*

\* It has been proved that the poems to Laura were written before Schiller made the acquaintance here referred to.

10. *Ueberschwung, overflow, excess.*
11. *Schauernacht, gloomy night.*  
gold'nen Kindern, figure. *lively for tears.*
12. *strahlt das Auge Sonnenprächt, the eye beams a sun-like splendour.*
13. *um die Sünde flechten Slangenwirbel Schaam und Reu', das Eumenidespear, shame and remorse, the two Eumenides, wind *hier*, serpent-folds around sin.*
14. *ihrem Bruder, &c. The construction is, offnen Armes (for, mit offnen Armen — ellips. pflegt) Schwester Eusternheit ihrem Bruder (dem) Tode zu zugespringen.*

---

5. *Laura am Klavier.—Laura (playing) on the Harpsichord.*

In this poem, sentiment and music are mingled in one strain, and love is the key-note. The musical instrument is the soul: as the mind moved with joy or grief vibrates to the impulse, so does the instrument answer in harsh or pleasing tones to those who can understand them; they are not mere sounds, but the expression of the soul's deepest emotions. To such, the instrument is a companion and friend, music is the language of the soul and the interpreter of feeling.

- St. 1. *Nervengewebe, (pl.) nerve-textures; the delicate fibres of the nerves.*  
*Philadelphia, a celebrated conjuror.*
2. *hingeschmiedet zum Gesang, lit. chained to the singing, taken captive by the music.*  
*Wirbelgang, circular motion, rotation.*
3. *seelenvoll, full of soul, full of feeling.*  
*aufgejagt vom Schöpfungssturm, stirred up by the storm of Creation.*
5. *Schauernachtgeflüster, the whispering of the gloomy night.*  
*wo Thränenwellen der Kozytus schleift, where Cocyteus drags along its waves of tears. Cocyteus, one of the rivers of the under world.*

6. Die Entzückung an Laura. — *The Ecstasy; to Laura.*

St. 1. im Himmelmainglanz zu lichten, *to bask in the brightness of a heavenly May.*

2. Harfenschwung, *vibrations of harp-chords.*  
*Schäferstunde*, lit. *shepherd's hour*, i. e. the hour of love  
 —such as is represented by the pastoral poets.  
*wollustheissen*, *rapture-kindled.*

3. Amoretten, *Cupids.*  
*die trunkenen Fichten*, lit. *the drunken (with delight) pines.*  
*wie von Orpheus Saitentruf belebt*, *as if animated by the call of Orpheus' strings.* The music of Orpheus is said to have put in motion rocks and trees.  
*im Wirbeltanze*, *in the whirling dance, the waltz.*

4. Felsenadern, *veins in rocks.*  
*Pulse leihen*, *to give pulsation to, — leihen*, *to endow with.*  
*Träume werden um mich her zu Wesen*, *my dreams become to me realities.*

---

7. Das Geheimniß der Reminiscenz.—*The Mystery of Reminiscence.*

In this poem Schiller seems to refer to the fanciful theory of Plato of the pre-existent state of souls in pairs. He supposes the attracting power of love to spring from the irresistible desire of an object to be reunited with its original companion.

St. 1. Glutverlangen, *glowing desire.*

5. in Eonen, i. e. in eternity.

7. Wollustwellen, *tides of rapture.*

8. nimmer, i. e. nicht mehr, *no more.*  
*einschlingen*, *to swallow up, to receive within.*  
*erschwingen*, *to soar up to, to attain.*

11. *losgerafft, freed.*  
*langgetrennt, long separated.*
12. *als wären wir verwandter, as if we were (closely) related.*

---

### 8. Melancholie an Laura. — *Melancholy; to Laura.*

The poet complains that so heavenly a feeling as love should be connected with time. The season of love is past; gloomy reflections succeed to his former serenity and happiness. Reflecting that Love must become a prey to Time, he fancies that he sees death lurking beneath the roses on his beloved's cheeks; he mourns over the spring-time of her youth, so soon to pass away, and the smiles which death will efface. As all life bears in itself the germ of death, he feels the gradual decline of his own existence, and wishes it may terminate in the spring, like flowers plucked in their bloom.

1. *Sonnenaufgangeglut, a glow like that of the rising sun.*  
*deiner Thränen Perlenflut nennt noch Mutter das Entzücken, lit. the pearly flood of thy tears still calls rapture its mother — i. e. rapture is still the cause of thy tears.*  
*wem der schöne, &c.* The meaning is, that the sun of happiness already dawns on him for whom the tear falls.
2. *gleich der Spiegelwelle silber klar und sonnenhelle, like the mirror-wave silver-clear and sun-bright.*  
*maiet den trüben Herbst, turns sad autumn into May; — maien, a verb formed from Mai.*  
*Nebelferne, hazy distance.*  
*in deinem Sterne — fig. for in thine eye.*
4. *laufen.... ab — ablaufen, to run down (like the wheel of a watch or clock).*  
*Planetenuhren, lit. planet-watches. The planetary system is here compared to clock-work.*

5. *Meer der Todtennacht, ocean of the night of death.*  
Meer is often used to express the infinite.  
aufgeborgt, lit. *borrowed*.
6. *der Verberber, the destroyer (death).*  
*Strahlenblicke, radiant looks.*  
*die Kreaturen des Tyrannen.* He calls the beatings of his pulse the creatures (ministers) of the tyrant (death).  
*schlagen der Verwesung zu.* The preposition *zu* has a forcible meaning here, expressive of the *approach to death*.
7. *regenbogenfarbiges Geschäume, rainbow-coloured froth.*
8. *Nebelschein, hazy light.*  
*Silberquelle, a spring pure and clear as silver.*
9. *Weltgewimmel, lit. world-throng.*
10. *Götterfunken, divine sparks.*  
*lohe, bright, glowing.*  
*Lebenlampenschimmer, the glimmer of the lamp of life.*  
*wegbetrogen von, allured from.* This passage is obscure; its meaning is this: The vital powers, the guardians (*Wächter*) of life, are allured by Genius from their proper seat (*Lebensthron*) — and pressed into her support. Genius for a while arrests the decline of life, but is soon consumed by its own ardour.  
*schwören sich....zusammen, conspire together.*  
*Moderhaus, mouldering dwelling — the human body.*
11. *Thräne sey verneinet, &c.* The poet entreats Laura to refrain from tears at the idea of an early death in the midst of mental vigour, which, he implies, is preferable to an enfeebled old age.  
*des Alters Straflooß, lit. the punishment of age.*  
*erweinen, to obtain by tears.*  
*Adlergang, eagle-course (flight).*  
*Trauerbühne, stage of tragedy.*  
*niederrauschet, rushes down.*  
*das Haus, i. e. the spectators assembled in the (play) house.*

9. Die Kindesmörderin. — *The Infanticide.*

This poem is powerfully descriptive of a mother's feelings of shame and tenderness, mingled with horror of the deed for which she is about to suffer. The reader will remark the correspondence in many lines of the sound to the sense, so characteristic of the German, and perhaps nowhere so strongly exemplified as in Bürger's celebrated ballad of "*Leonore*."

St. 1. *Grabgefährten*, *grave-companions* (addressing the guards who were to conduct her to execution).

*Herzvergifterin*. She calls the world's pleasures a *poisoner of the heart*.

2. *lustberauscht*, *intoxicated with delight*.  
im *Morgenteime*, *in their morning-bud, birth*.  
*ewig nimmer*, &c.—never never more to be realised.

3. *der Unschuld Schwanenkleid*, *swanlike garb of innocence*.  
*loses Schweißen*, *the loose waving*.  
*Rosenschleisen*, *rose (entwined) bows*.  
*Lodtentband*, *mourning band, or ribband*.

4. *weiches Busenwollen*, *the soft heaving of the breast*.  
*Heldenstärke*, *heroic strength*.  
*schließt... ein*, *fell asleep*—from *einschlafen*.

5. *Putztisch*, *dressing-table, toilet*.

6. *Lodtentchor*, *death-chorus*.

7. *Knäblein*, *little boy, baby*.  
*zittern dunkel nach*, *follow tremblingly until they become dimmed*.  
*an der Seine Strand*, *(Paris) on the banks of the Seine*.

8. *Verzweiflungswahn*, *frenzy of despair*.

9. *seine stumme Donnersprach'*, *his mute voice of thunder*.  
*hallte.... nach*, *re-echoed*.  
*schwärzt*, *blackens, disgraces*.

11. *Eumenidentruthen*, *Eumenides' rods*, the scorpion stings of the Furies.

12. *donn're dich.... wach*, *may awake thee with the voice of thunder*.

Wonneträume, *joy-dreams.*

Geflimmer, *glitter.*

13. *hinstarrend, staring on* (with a vacant look).
14. *Flammenschmerz, burning pain.*
15. *schlage.... hin, burst through.*
16. *Männerschwüre, oaths of men.*
17. *Würger, strangler, executioner.*

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10. *Die Größe der Welt. — The Greatness of the World.*

The imagination, in its wildest flights, is lost in the attempt to measure the extent of the universe. Before and behind is infinite space, and the boldest mind abandons in despair the hope of comprehending its illimitableness.

- St. 1. *Markstein, the stone which marks a boundary.*
2. *tausendjährig, millennial.*
3. *nebligt (for nebelicht), cloudy, misty.*  
*strudeln.... nach, gush after.*
5. *Adlergedanke, eagle-thought, i. e. rising with the flight of an eagle.*

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11. *Elegie auf den Tod eines Jünglings. — Elegy on the Death of a Youth.*

The poet touchingly laments the death of a young friend.\* The sun shines upon his grave, but he feels not its warming and enlivening rays; the soft breeze plays with the flowers which affection or friendship have planted above him, but he hears its whispers no more. There is consolation, however, in the thought, that he is now freed from sorrow and care, and that he has passed to a state where all doubts and anxieties are ended, and where friends meet again, to part no more.

\* Rudolph Weckherlin, remarkable as a poet amongst the predecessors of Opitz.

St. 1. *Todtentöne, sounds of death, knell.*  
*pochend mit, fig. being proud of.*

2. *aufgewälzten Thatenbergen, lit. heaped-up mountains of exploits.*

3. *im Rosentkleide, in the attire of roses.*  
*thrante, wept (apprehending his approaching death).*  
*Parzen Fäden, threads of the Parcae, or Destinies who preside over life.*

4. *die Begrabenen, the buried.*  
*stromweis, like streams; weis is an affix corresponding to the English ways: as, sideways — expressing in the manner of.*

5. *ausröheln, to die away: expressive of the rattling sound in the throat preceding death.*  
*fromme Mordsucht, pious thirst for blood.*

6. *dieser ungestümen Glückeswelle, lit. to this impetuous wave of fortune.*  
*Lottospiel, lottery.*  
*arbeitsvoll, busy, active.*

7. *du Trauter, thou dearly beloved.*  
*leichenvoll, filled with dead.*  
*aufgerissene Todtesriegel, lit. torn open death-bolts,— referring to the resurrection.*  
*kreisen, for kreissen, to be in labour, travail.*  
*wiederkauen, lit. to ruminate; fig. to regorge.*

8. *Fantasei (poet. for Fantasie), fancy, imagination.*  
*fleuſt (poet. for flieſt), flows.*

9. *geheulergoff'ne Kläger, ye mourners who spend yourselves in bewailing.*

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## 12. Die Schlacht. — The Battle.

The picture Schiller has drawn of a battle is full of life and energy; the grandeur of its style and conception has not been excelled even by any of Körner's far-famed war songs. In what a fine contrast are here placed the rough passions of the warrior with the milder sentiments of the human heart, with love and

friendship — where the poet, in a short but touching scene, describes the dying soldier, whose last thoughts revert to his beloved one, and the friend, who in despair at his comrade's death, resolves to follow him and die.

St. 1. schwer und dumpfig, eine Wetterwolke, *heavy and gloomy (like) a thunder-cloud.*  
 unabsehlich (for unabsehbar), *immeasurable by the eye.*  
 Männerherz, *manly heart.*  
 Todtengesichter, *deathlike faces.*  
 niederjagt die Front, *gallops down (along) the line.*  
 lautlos, *soundless, mute, silent.*  
 schmettert durch die Glieder, *resounds through the ranks.*  
 die Nacht, *fig. the obscurity caused by smoke.*  
 Gott befohlen, lit. *to God commended, God be with you!*  
 a farewell greeting.  
 fliegt, *flies* (poet. for *fliegt*).  
 Pulverbampf, *smoke from the discharges of musketry and cannon.*  
 Kartätsche, *canister shot.*  
 Lottchen, *diminutive of Charlotte.*  
 wo die Kugelsaat regnet, lit. *where the ball-seed (shot) rains, showers down.*  
 ihr gebliebenen Brüder, *ye fallen brethren.* — *Gebliedien* means literally *remained* (i. e. dead, on the field of battle.)

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### 13. Rousseau. — *Rousseau.*

Rousseau shared the common fate of meeting with envy and animosity, and our poet therefore calls the monument erected to his memory after his death, at Ermenonville near Paris, one of reproach to his country and posterity — a tribute to the dead which had been denied to him in life. The disappointments which Rousseau met with, acting upon a warm imagination, made him an ascetic; the idea that the world conspired against his peace, was a source of irritation to his mind, and produced constant unhappiness.

St. 1. *Schmähschrift, pasquil*, a piece of Satire.

2. *Sokrates ging unter durch Sophisten*. Socrates was put to death by the Sophists, because he exposed them in their true colours ; in revenge they accused him of impiety, and seducing the young, and condemned him to death, which he suffered by drinking hemlock.

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#### 14. Die Freundschaft. — *Friendship*.

St. 1. *der Wesenlenker*, the ruler of beings (of creation).

*schämen sich*, for, mögen sich.... schämen.

*Kleinmeisterische*, petty, narrow-minded, lit. after the manner of a petit maître.

*Geisterreich*, the empire of spirits.

*Körperweltgewühle*, lit. the throng of the material world.

2. *das Herz des großen Weltenraumes*, i. e. the sun.

*Labyrinthenbahnen*, labyrinthine orbits.

*Geistersonne*, applied to the Deity.

3. *Jubelbund der Liebe*, joy-bond of love.

*freudigmuthig*, joyful-hearted.

*der Vollendungsgang*, lit. walk of completion — progress towards perfection.

4. *umrütteln*, to shake together.

*ewig fliehn sich uns're Herzen zu*, ever will our hearts attract each other.

5. *Wiederstrahlen* (or, *Widerstrahlen*), reflected rays.

*bestaun' ich mich*, I wonder at myself.

6. *die bangen Thränenlasten*, lit. the oppressive weight of tears.

*beredte Strahlenblicke*, eloquent beaming looks.

7. *stünd' ich*, for, stände ich, if I stood.

*träuml' ich*, for, (so) würde ich träumen.

8. *Fesselzwang*, fettering constraint.

9. *griech'scher Seher*, Grecian seer.

*einmüth'gen Ringeltanzes*, in a harmonious circular-dance.

10. *der große Weltenmeister*, the great master of the world, the Deity.

*Geelenreich, world of spirits.*

*schäumt ihm... die Unendlichkeit, to Him foams up infinity (eternity).*

15. Gruppe aus dem Tartarus.—*A Group from Tartarus.*

Tartarus, in Grecian mythology, was the place of punishment for the dead, as Elysium was the abode of the blest. It was surrounded by the rivers Styx, Acheron, and Cocytus, the latter of which was the nearest to the earth.

dumpfigtief, in deep and hollow tones.

ein qualerpreßtes Ach, lit. a torment-extorted 'Alas!'

spähen bang' nach, (they) look anxiously towards.

Trauerlauf, gloomy course.

ängstlich leise, anxiously and in an under tone.

bricht die Sense des Saturns entzwei, the scythe of Saturn breaks in two, i.e. at the end of time. (See above, page. 4).

16. Elysium. — *Elysium.*

St. 1. Elysiums Freudengelage, joy-banquets of Elysium.

ein flößtender Bach; flößtender here expresses the gentle, musical sound of a rivulet.

2. beschwelt die Gefilde, waves over the fields. Gefilde is more poetical than Feld, and conveys the same idea as the English plain and country.

4. eingesungen von Harfenzitter, lit. sung to (sleep), lulled asleep by harp vibrations (sounds).

5. dessen Fahne Donnerstürme wälzte, he whose banner waved storms of thunder.

dessen Ohren Mordgebrüll umhalle, around whose ears resounded murderous uproar.

Donnergang, lit. thunder-course.

linde, soft, quiet — for gelinde.

6. liebgekost, caressed — for geliebkoſet.

17. *Der Flüchtling. — The Fugitive.*

St. 1. *äugelt aus dem Strauch*, *darts glances from the bush* :  
*dugeln* is the English word *ogle*.  
*ber Berge Wolkenspangen*, *cloud-capped summits of the mountains*.

2. *Strahlenguß*, *radiant effusion* (of light).

3. *beströmen*, *stream over*.

4. *Rauchwolken*, *clouds of smoke*.  
*erknarren*, *creak*.  
*ins ächzende Thal*, *in the groaning valley*. This line  
is very expressive.

5. *mit Jünglingsgeberde*, *with youthful look*.

6. *umflödest*, literally a musical figure, applied to the sen-  
sation of the evening light streaming around the  
long sleep (of death).

18. *Die Blumen. — The Flowers.*

St. 1. *Götterpracht*, *divine splendour*.  
*Frühlingskinder*, *children of spring*.  
*versaget*, *denied*.

2. *gaukelnd*, *playful*.  
*Tochter der Dione*, *Venus*, *daughter of the nymph*  
*Dione* : *Venus*, therefore, was surnamed *Dionæa*.  
*verneinet*, *denied* ; the same as *versaget* (St. 1).

3. *Liebespfand*, *pledge of love*.  
*der mächtigste der Götter*, i. e. *Cupid*, *the god of love*.

19. *Der Frühling. — The Spring.*

This poem contains natural and pleasing reflections on spring, comparing it to the season of youth and love.

St. 1. *Blumentörbchen*, *little flower basket*.  
3. 's, abbrev. of daß.

20. *An Minna. — To Minna.*

This poem might be called “*The Reward of Coquetry*.” Vain of her beauty, Minna seeks to attract general admiration, neglecting the only heart which really loves her. The charms of her youth pass away, and she finds too late that in her folly she has trifled with, and lost, an affection which might have made her permanently happy.

St. 1. *nebelt's mir um's Angesicht, is my sight dimmed?* do I  
see clearly?  
*blähend, haughtily.*

2. *Sommerhut, summer bonnet.*  
*sey gedenk, remember.*

3. *dir hat, for, für dich hat.*

4. *entblättert sich, loses its leaves.*  
*die im Lenz minnen, which court in spring.*  
*Nordsturm (in some editions Nordwind), north-wind.*

5. *Schöne, here stands for Schönheit, beauty.*  
*die Blumenscene deines Mai's, the flower-scene of thy*  
*May — the spring-time of thy beauty.*  
*mit heißen Liebesgeize, with warm desire of love.*

21. *Der Triumph der Liebe.—The Triumph of Love.*

This poem, in structure, warmth of feeling, vivid representation, and beautiful and bold originality of language, may be classed among the best of Schiller's earlier poems.

*einstens hinter Pyrrha's Rücken, &c.* Deucalion and Pyrrha, when a deluge destroyed the race of man, alone survived, having taken refuge on mount Parnassus. The oracle of Themis declared that, to restore their race, they must throw behind them their mother's bones. Deucalion and Pyrrha guessed the meaning, and cast stones behind them. From those which Deucalion threw arose men — from those cast by Pyrrha sprang up women. (See Keightley's Mythology.)

stimmen.. ein, agree: for (darin) stimmen überein.

nie in Glut gefacht, never fanned into a flame.

Rosenketten, chains of roses.

Amoretten, Cupids.

huben, imperf. of heben, to heave.

wanden....um, imperf. of umwinden; Kränze um sich winden, or, sich Kränze umwinden, to twine (wreathe) garlands round one's self.

umirrten sie, they strayed (wandered) around.

Luna's Nebelschein, the misty lustre of the moon.

Sternenbühne, lit. the stage of stars — starry firmament.

der blauen Flut entquillt, out of the blue waves gently rises; entquellen, lit. to spring from.

die Himmelstochter, the daughter of heaven — Venus, who sprang from the froth of the sea, whence her name Aphrodite, i. e. froth-sprung.

Majaden, Naiads; nymphs presiding over springs and rivers.

Maienschwung. This word expresses the feeling of activity inspired by May.

Pygmalion. A sculptor of Cyprus who became enamoured of a beautiful marble statue of a female which he had made. At his prayer, Venus animated the statue with life. Ovid, in his Metamorphoses, gives a graceful account of this fable.

Lustgelage, joy-banquet, convivial repast.

Chronion, or Chronion. Jupiter was so called after his father Chronos (Saturn).

wallen zürnend seine Locken, (when) his (Chronion's) locks shake in anger—an imitation of the Iliad, i. 527.

niebert sich zum Erdensohne, descends to (be) the son of earth.

von Leda's Küszen. Leda, daughter of the Spartan king Thespius. Her beauty tempted Jupiter to surprise her in the form of a swan.

Riesenködter, giant-killer. An epithet of Jupiter, from his destroying the Titans in their attack upon Olympus.

**Sonnentrosse, sun-horses.**

**Föbos, Phæbus.** Apollo, the sun-god, who driving his chariot round the firmament produces day and night.

**Geschosse :** his bow and arrows.

**die Gattin des Kroniden,** i. e. Juno, wife of Jupiter the son of Chronos.

**Uraniden, inhabitants of heaven** (from *Uranos*, heaven).

**Wagenthron, chariot-throne.**

**das Pfauenpaar.** Juno's chariot was drawn by two peacocks.

**Götterkönigin, queen of the gods,** Juno.

**Herzensfesselnerin,** the heart-fettering fair one, i. e. Venus.

**Zaubermacht, magic-power.**

**Orkus, Orcus,** the lower regions of the ancients.

**der schmarze König,** Pluto, the God of the lower world.

**Ceres Tochter, Proserpina,** Pluto's consort.

**den wilben Hüter,** Cerberus, the three-headed guardian of the entrance to the lower world.

**Thrazier,** Orpheus of Thrace, who descended with his lyre to the realms of Pluto, to bring back his wife Eurydice.

**Minos,** one of the three judges in the lower world.

**mildete (milderte) die Qualgerichte,** mitigated the tribunals (judgments) of torment.

**Megårens Wangen.** Megara was one of the three Furies, represented with snake's hair, and a scourge of scorpions in her hands. Her office was to torture the condemned in Tartarus.

**aufgejagt, chased up (away).**

**Tityon.** Tityon, because he offered violence to Latona the mother of Apollo, was cast into Tartarus, where a vulture constantly devoured his liver, which as constantly kept growing.

**Lethe und Kozytus (Cocytus),** two rivers of the lower world.—See page 1.

**Blumenspur, flower-track.**

**Sternenmeer,** lit. ocean of stars.

*Gilberbach, silvery rivulet.*

*das Ach! Klagenträcher Nachtigallen, the 'Alas!' of  
plaintful nightingales.*

*Sonnenblick, sun-look, clear penetrating glance.*

*Sternenbahn, path of stars.*

*heldenkühn, hero-bold.*

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## 22. Das Glück und die Weisheit.—*Fortune and Wisdom.*

On the superiority of wisdom to fortune. Fortune, tired of the ingratitude of her favourites, endeavours to persuade Sophia (the goddess of wisdom), to be her friend. But Fortune and Wisdom are seldom friends: Fortune follows those intent upon worldly pursuits; but temporal desires are insatiable, and the poor, who know and possess nothing but what Fortune gives them, are helpless and in despair when abandoned by it. Wisdom does not stand in need of Fortune, but is sought on account of its own value.

St. 3. *Pflug, plough*, here the symbol of industrious poverty.

4. *Sophia*, the Greek name for *wisdom*.

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## 23. An einen Moralisten.—*To a Moralist.*

Schiller censures the ascetic and peevish temper of some moralists, who, forgetting their own feelings in youth, cannot enter into, or allow for the same in the young. Taking the part of youth, he exclaims—

"O happy period of warm emotion,  
Sweet boyhood's days!  
How glad I turn, amid the world's commotion  
To meet your gaze!" \*

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\* J. Macray's Translation.

St. 1. *Jugendweise, manner of youth.*  
 2. *das Nymphenvolk, the race of nymphs, i. e. the fair sex.*  
 den deutschen Wirbel flogst, didst fly in the German  
 whirl (waltz).  
 3. *Seladon, a name for languishing lovers.*  
 im Liebesknot verwachsen, grown (twined) together  
 into a love-clew.  
 4. *die Philosophie schlägt um, wie unsre Pulse anders*  
*schlagen, philosophy turns (changes to the reverse),*  
*as our pulses alter their beating. Philosophy accom-*  
*modates itself to the different seasons of life.*  
 zu Göttern schaffst du Menschen nie, never wilt thou  
 change men into gods.  
 5. *ein Bischen, a little — lit. a little bit ; often used iro-*  
*nically.*  
 6. *der irdische Gefährte, the terrestrial companion, i. e. the*  
*human body.*  
*Kerkermauern, prison-walls.*

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24. *Graf Eberhard der Greiner von Würtemberg.\*—*  
*Count Eberhard, the Greiner, of Würtemberg.*

Ulrich, the son of Count Eberhard of Würtemberg, returns dispirited from an unsuccessful expedition against the Reutlingers. The disappointment in his father's looks, as he receives him, conveys a reproach to the young soldier, who anxiously awaits an opportunity to retrieve his honour. Hostilities are renewed, and Ulrich hastens to the field ; there he is slain. The old Count represses at the time his grief ; he animates his soldiers, and eventually puts to flight the enemy. Victory is proclaimed, and is celebrated

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\* Count Eberhard, the Greiner (i. e. Quarreller), of Würtemberg, who reigned from 1544—92, caused the free towns of Swabia much annoyance. His son Ulrich having been defeated in the year 1377 before Reutlingen, the count, in revenge, achieved a brilliant victory in 1388 at the village of Döllingen, near Stuttgart : his son Ulrich fell in the battle.

with song and dance. But now that the time for action is over, the feelings of the father return, and the Count mourns over the fate of his beloved son.—This ballad is in the true national character, and contains many proverbial and popular expressions: we have endeavoured, as far as possible, to give the analogous English ones in the annexed vocabulary.

**der Greiner** (for **Zänker**), *the quarreller.*

St. 1. **die Nasen eingespannt**, prov. expression answering to the English 'Bear not the head too high!' 'be not too proud!' — the passive participle is frequently thus used as an imperative in German.

**Schwabenland, Suabia.**

2. **ist uns**, *is (to) us.*

**ein Wettersturm**, *(like) a thunder-storm.*

3. **sein Bub'**, **der Ulrich**, *his boy Ulrich.* The definite article before proper names is sometimes used in poetry, more especially in the language of southern Germany.

**wo's eisern Klang**, lit. *where it sounded iron*; where the sound of drawn swords met his ear;—**wo's**, for **wo es**.

**kein Fußbreit**, *no (not a) foot's breadth.*

**drauf und drunter** (or **drüber und drunter**), *topsy-turvy.*

4. **die Reutlinger**, *the Reutlingers.*

**lochten Gift**, lit. *(their blood) boiled poison*; they became enraged.

**Schwertertanz**, *dance of (fight with) swords.*

5. **er griff sie an**, *he attacked them*;—verb **angreifen**.

**gepantst** (for **geschlagen**, **übel zugerichtet**), *beaten.*

**schnitt ein falsch Gesicht**, *looked ill-humoured* (lit. *cut a false face*) *at him.* A similar idiom in English, 'to cut a figure.'

**drangen 'raus**, *thronged (rushed) out (of his eyes)*;—**'raus**, for **heraus**.

6. **das wurmt' ihm**, *that vexed him.*

**wart**, *wait*; for **wartet**.

**trug's in seinem Kopf**, lit. *bore it in his head*, remembered it.

*ausreißen, &c.* — eine Scharte ausweigen, lit. to whet out a notch; to obliterate, repair a fault; revenge an affront.

bei des Vaters Bart, *by my father's beard* — an oath of asseveration, somewhat in the Turkish style, but explained by the surname of Eberhard — der Rauschbart, *the rushbeard* — given him on account of his immense beard rustling, as it were, when moved by the wind.

an manchem Städtlerschopf, *on many a townsman's-head*; the word *Städtlerschopf* is used contemptuously.

7. Döffingen — See note, page 20.

heller ging's dem Junker auf, *the youth's mind became clearer*, was relieved.

Windsbraut, *gust of wind, whirlwind*.

Lanzennacht. Expressing the dense gathering of the lances — meaning, the 'thickest of the lances.'

8. Löwengrimm, *lion-rage*.

Säbelhieb, *sword-cut*.

11. Becherklang, *ringing of glasses or goblets*.

lustfeiern, *to celebrate by rejoicings*.

12. was thät er ißt. The subjunctive is expressive here — *What did he (think you) now — ißt, for jeßt.*

eine Thränē bläßt, *a tear sparkles*.

13. hangen wir....am, *are we attached to the* — (verb *anhangen*).

allein ißt er ein Helden schwarm, *alone he is (worth) a throng of heroes*.

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## 25. An die Freude. — *To Joy.*

This poem was suggested by the following incident. Schiller, during a visit to Gohlis, a village near Leipzig, was one day walking through the woody Rosenthal, when he heard the exclamations of a young man, who was on the point of drowning himself in the

river Pleisse, praying to God to pardon him the sin. Confused at Schiller's appearance, who seemed a messenger sent to arrest the dreadful act, he confessed to him, that he was a student of theology, so poor as to have been obliged to exist on a crust of dry bread a day. With that he had been content; but now, deprived of every resource, he had only the prospect of dying of hunger. Schiller gave him what money he had, and made him promise, that while it lasted, he would not again attempt his dreadful purpose. A few days after, Schiller was present at a marriage in a distinguished family at Leipzig. After some hours of conviviality and mirth, Schiller requested the attention of the company; he then related the above occurrence in a manner which affected every one present. The appeal was irresistible; each readily contributed something, and the sum subscribed was sufficient not only to enable the young man to complete his studies, but, after the expiration of a year, to enter upon an official situation. Elated with this success, Schiller, it is said, wrote this poem, which, in the opinion of many, reveals his entire character; and, notwithstanding the severe criticism it has here and there met for expressing so little joy, in the common sense of the word, it has always been one of the most admired compositions of Schiller, while every sentence shows the elevated soul of the poet, and the eagle-flight of his imagination. The reader will remark that all the choruses are of a religious character, which — added to the sublimity of ideas and the swelling flood of lyric enthusiasm, increasing with every strophe, and reaching at last the highest degree of ecstasy — reveals at once the master-genius of the poet, and stamps the song as an elevated religious hymn to Joy in its purest meaning.—It has frequently been set to music, among others by Müller, Schulz,

*Beethoven's 9th Symphony. Sol.*

Zelter, and Zumsteeg; and was, and still is, very generally sung in convivial parties in Germany, especially in assemblies of Freemasons, on account of its fraternal spirit of benevolence.

St. 1.—Joy, of heavenly origin, establishes equality amongst men.

*Götterfunken*, lit. *spark from the gods*, *divine spark*.

*feuertrunken*, fig. full of enthusiasm, or ardent desire.

*Mode*, *fashion*, *etiquette*.

*Fürstenbrüder*, *brethren of princes*. Burns sings:—

“ Then let us pray, that come it may,  
    And come it shall for a’ that,  
    When men to men, the world o’er  
    Shall brothers be, an’ a’ that.”

*sanfter Flügel* *weilt*. The poet invokes *soft*, not boisterous joy; — *weilen*, or *verweilen*, *to rest*, *to make abode*.

*über’ m*, for *über dem*.

*Sternenzelt*, *star-tent*; *starry tent of heaven*.

2.—Whoever is favoured by Love and Friendship, may enter the joyous circle.

*wem der große Wurf gelungen*, *he who has been successful in the great throw*; *Wurf*, *throw*, *cast* (as with dice) — *he who has drawn the great prize*.

*auf dem Erdenrund*, *on the round of the earth*—in any part of the globe.

*und wer’s nie gekonnt, der stehle...sich aus...steal himself (away) from*. These two lines have been subject to severe criticism. Jean Paul observes, that it would have been more humane, if not more poetical, to say: *der stehle weinend sich in diesen Bund*, instead of *a u s diesem Bund*.

*der große Ring*, i. e. *der Erdkreis*, *die Erde*.

*Sympathie*, i. e. *love*.

3.—All beings participate in joy.

*Rosenspur*, *rosy track*.

4.—All nature, worlds, even the inorganic creation, are penetrated by Joy, and moved by its impulse.

die starke Feder, *the powerful spring* (impulse).

Weltenuhr, i. e. *the universe*, compared to a clock.

des Sehers Rohr, *the seer's* (astronomer's) *tube* (telescope).

5.—In the spiritual empire also, in the moral world, Joy is the main motive. Joy recompenses the searcher after truth, the virtuous sufferer, the pious believer in a better world.

Feuerspiegel, i. e. *Hohlspiegel*, *concave mirror*, which concentrates the rays of light to a *focus*; therefore, der Wahrheit Feuerspiegel, *the focus of truth*, from which truth is reflected like a sun.

6.—Joy awakens benevolence, and induces placability.

Todfeind, *death-foe, mortal enemy*.

unser Schuldbuch sei vernichtet, lit. *let our account-book* (remembrance of wrongs) *be destroyed*, i. e. *let the wrongs done to us by others be forgotten*.

7.—Joy and a cheerful cup of wine inspire mildness, heroism, and gratitude towards the Creator.

Römer, *tumbler* (old Engl. *rummer*), a kind of large wine-glass.

dieses Glas, &c. means, *Let us make a libation* (in the manner of the ancients) *as an offering to the Spirit of love and bounty — the Deity*.

8. & 9. conclude with proposals and resolutions of the Joy-assembled circle; courage and perseverance in adversity, assistance and protection to innocence, conscientious observance of a promise, sincerity, manly pride and dignity, justice, due acknowledgment and reward of merit, destruction of falsehood; hatred of tyranny, magnanimity and mercy to the misled, hope in the hour of death, and general forgiveness.

gält' es Gut und Blut, *if fortune and life were at stake*.

Lügenbrut, *lying-brood*; *false, deceitful people*.

der Sternenrichter, i. e. the Deity.

Sterbebett, *death-bed*.

Abschiedsstunde, *hour of departure* (from this world).

der Todtentrichter, *the judge of the dead*.

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## 26. Die unüberwindliche Flotte.—*The Invincible Armada.*

This history is sufficiently well known. By that memorable event the power of Spain was at once destroyed, and England saved.

das Weltmeer, *the ocean*.

mit Kettenklang, *with the sound of chains*; alluding to the chains and fetters which the Spaniards brought with them.

und einem neuen Götte, *and (with) a new God* — the Roman-Catholic creed; for, had the Spaniards succeeded, one of their first objects would have been to re-establish the Romish faith in England.

und tausend Donnern, *and thousand thunders*, cannons.

den stolzen Namen weicht der Schrecken, *den sie um sich speit*, *the terror which it (the fleet) spreads around*, *justifies* (weicht) *the proud name*.

Weltenuntergang, *end (destruction) of the world*.

Gallionenheere, *hosts of galleons*; galleon, a large and heavy kind of Spanish ship, frequently carrying from 1500 to 1800 men.

wetterschwanger, lit. *big with storm*.

Reichsgesetze, *laws of the kingdom*, national laws.

das große Blatt, i. e. *Magna Charta*.

Übermacht, *supremacy*.

Wasserschlacht, *water- (sea-) fight*.

diese feuerwerfenden Kolosse, *these fire-casting colossus*.

Edwenflaggen, the arms of Spain are two castles and two lions.

Felsendamm, *rock-like dam* (bulwark).

die Tyrannenwehre, *the defence against tyrants.*

Menschenwürde, *dignity of man.*

Gott der Allmächt'ge blies, — a medal was struck at Middelburg in Zeeland (Holland) to commemorate the destruction of the Spanish Armada. One side represents the waves dashing against a rock whereon a church, with the inscription : “*Allidor non lædor.*” ‘I am assailed but not hurt,’ and the other a fleet at sea, with the inscription : “*Flavit יְהוָה (Jehovah) et dissipati sunt.* 1588.” ‘God blew, and they were scattered.’ This medal, of which a specimen is preserved in the British Museum, is described by G. van Loon in his ‘Beschryving der Nederlandsche Historiopenningen’ (1723—31). The account given by Addison in the ‘Spectator,’ No. 293 (whose authority seems to have been quoted in the note affixed to Schiller’s poem\*), of its having been struck by Elizabeth, and bearing the inscription : “*Afflavit Deus et dissipantur,*” appears therefore to be erroneous, its Dutch origin being further confirmed by the arms appearing on the medal, which are those of Prince Maurice, the governor-general of the Netherlands.

## 27. Der Kampf. — *The Struggle.*

The struggle between love and duty is here described. The incident on which this poem is founded, happened to our poet at Dresden. He there made the acquaintance of a young lady who was considered the greatest beauty of the place, for whom he conceived a strong attachment. Her mother, flattered that her daughter’s charms should attract the attention of the poet-laureate, seemed to yield to his wishes, and thus the inexperienced youth was entangled in the snare which vanity had spread for him. Schiller’s friends disapproved of the match, fearing that it would not be a happy one. Then the struggle between reason and passion commenced ; but a look of love from his fair

\* This note, however, states the inscription to be : “*Afflavit Deus et dissipati sunt.*”

one drew him back to her — reason was disregarded, and the loss of fortune, time, and peace of mind were the consequences. His friends insisted upon his leaving Dresden ; and time, and intercourse with women of more elevated character and higher mental endowments made Schiller at length sensible of his error, and restored him to happiness.

St. 1. *Riesenkampf, giant's struggle.*  
*Flammentrieb, ardent desire.*

3. *Wonnetrunkenhit, drunkenness of delight.*

4. *gromuthsvoll, magnanimously.*  
*sie beschliet meinen Lohn, she decrees my reward.*

5. *Engelgute, angel-goodness.*  
*dein Mitleid wassnet zum Verbrennen mich, thy compassion arms me to (the perpetration of) crime.*

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## 28. Resignation. — *Resignation.*

St. 2. *der stille Gott.* The ancients represented death as a winged youth leaning on an inverted torch.  
*die Erscheinung flieht, the apparition (i. e. life) passes away (like a dream).*

3. *Vollmachtsbrief, letter of assignment,* i. e. the claims which every being has to the enjoyment of happiness.

4. *auf jenem Stern, on yonder star,* the earth.  
*ging eine frohe Sage, was a pleasing tale current, i. e. of comfort and consolation to the virtuous.*

6. *Dornenbahn, path of thorns.*  
*Gtterkind, child of heaven.*

7. Verse 1—3 are words of the child of heaven, i. e. truth.  
*Weisung (for Anweisung, Schuldverschreibung), assignation, bond.*

8. *jenseits der Grber wuchern deine Schmerzen, beyond the grave thy sorrows will be recompensed.*

9. *die Schuldverschreibung lautet an die Todes, fig. the bond is drawn upon the dead.*

**Schein** (for **Schuldschein**) **verfällt**, *fig. bond becomes due.*

10. **das Schlangenheer**, *the snake-(like) host.*

**Weltplan**, the plan after which the world is formed.

**Menschenwitz**, *human wit, wit of men.*

12. **Lügenbild**, *lying phantom, because without substance.*

**Balsamgeist der Hoffnung**, *balsam-spirit of hope*; a figurative expression taken from the balsamic spices used in the embalming of the dead; the scoffer calls Immortality 'the Mummy of Time' — a phantom, the illusory appearance of which, he supposes, can only be supported by Hope.

**Behausungen**, *habitations.*

**hingehalten**, *detained, preserved.*

13. **der Meldung** that **von....** *who made report of, informed us of.*

14. **Götterschwur**, *divine oath.*

**geschlachtet**, *fig. sacrificed.*

**Richterthron**, *Judge's throne, tribunal.*

die **Menge**, *the multitude, i. e. people.*

16. **Menschenkinder**, *children of men, men.*

17. **die Weltgeschichte ist das Weltgericht**, *the history of the world is the world's tribunal*, i. e. the jurisdiction, the measure or scale by which the merit of events and human doings and their consequences are morally viewed and judged — the experience at large from which mankind ought to profit, and which ought to serve as a moral guide in their endeavours after happiness.

18. **dein Glaube war dein zugewog'nes Glück**, *thy belief was the happiness allotted thee*; **zu gewogen** — **einem sein Theil** (**seinen Anteil an etwas**) **zu wiegen**, to weigh out one's share.

**ausgeschlagen**, *refused, declined.*

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## 29. Die Götter Griechenlands.—*The Gods of Greece.*

Schiller delights to soar into the regions of the imagination. The fables of Grecian mythology have

a powerful charm for his poetical fancy ; and no poet perhaps ever made such frequent allusions to mythology as he did ; throughout his conceptions we find that his feelings and thoughts were more connected with his readings and solitary studies, than with the world's realities and experience.

St. 1. *Fabelland, the land of fable.*

*Wonnebienst, worship of delight.*

*Venus Amathusia*, Venus was so named from Amathus, a city in Cyprus.

2. *Lebensfülle, fulness of life.*

3. *seelenlos, soul-less.*

*Feuerball, fire-ball* : the sun.

*Helios*, the sun-god.

*Oreaden, Oreades*, nymphs of the mountains.

*Dryas*, the Dryades were nymphs who presided over the woods.

*Gilberschaum, silver-froth.*

4. *jener Lorbeer, &c.* — alluding to the fable of Daphne, who, flying from Apollo, and crying for help to her father the river-god Peneus, was changed by him into a laurel. (See Ovid's Metamorph. i. 452—567).

*Tantals Tochter, &c.* — Niobe, the daughter of Tantalus and wife of Amphion king of Thebes, had seven sons and seven daughters (ten, according to others). Proud of this number she despised Latona, who had only Apollo and Diana, and they in consequence killed the children of Niobe with their arrows, at which the mother, seized with despair, was changed into stone. (See Ovid's Metamorph. vi. 148—312).

*Syrinx Klage, &c.* — Syrinx, an Arcadian nymph, who, flying from Pan, was changed into a reed, of which the god made himself a pipe.

*Philomela's Schmerz, &c.* — Philomela, daughter of Pandion king of Athens, when on a journey to her sister Procne, wife of Tereus king of Thrace, met with violence from her brother-in-law, who deprived her of her tongue, and confined her in a lonely castle ; she found means to inform Procne of her treatment, who, in revenge, killed her own son, and served him up at

table for Tereus to eat. On discovering this, he was about to murder both sisters; but at that moment Procne was changed into a swallow, Philomela into a nightingale, and he himself into a hoopoe.

**jener Bach empfing, &c.** — When Persephone, or Proserpina, had been carried off by Pluto, her mother Demeter, or Ceres, wandered over the earth to find her daughter. On the river Cyane, in Sicily, she found Proserpina's girdle, and learned that she had been carried away by Pluto.

**rief Cythere, &c.** — Venus, named Cytherea from the island of that name where she was particularly revered, fell in love with Adonis, a beautiful youth who was killed whilst hunting. The lament of Venus over him has been a fertile subject to the poets. (See Theocrit.)

5. **zu Deukalions Geschlechte, &c.** — See before, p. 16.

**Pyrrha's schöne Töchter**, i.e. the daughters of the earth, the daughters of the mortal race of Pyrrha and Deucalion.

**der Läto Sohn.** Apollo, son of Latona, when banished from heaven, tended the flocks of Admetus, king of Pheræ in Thessaly, for nine years, and obtained for him Alceste in marriage.

**Amathunt**, Amathus, a city in the island of Cyprus, dedicated to Venus.

6. **Entsagen, or Entzagung, privation, self-denial.**

**Ramone.** The Muses, from the sweetness of their songs, were called Camœnæ.

7. **das Heldenspiel an des Isthmus Kronenreichen Festen.** The Olympic games at the Isthmus of Corinth, at which the victors were crowned, lasted five days, and occurred every fiftieth month, which period was termed an Olympiad.

8. **das Evoe munterer Thyrsuëschwinger.** Bacchus, who first taught men the use of the grape, was represented on a chariot drawn by leopards, and surrounded by a multitude of Mænades, or Bacchantes, swinging the Thyrus, which was entwined round with ivy and grapes, and shouting 'Evoë!' (Excellent my son!), the same exclamation with which Jupiter welcomed Bacchus after his victory over the giants.

9. **damals trat kein häßliches Gerippe.** Death, according to the ancients, was the brother of Sleep ; he was represented as a handsome youth, holding a reversed torch in his hand. — See before, page 28 ; Lessing's treatise, "Wie die Alten den Tod gebildet" (in his works, x. 103), and Herder's "Zerstreute Blätter" (ii. 273), give more ample information on this subject.

**Richterwage, scales of justice ; des Dräus strenge Richterwage, &c.** — Minos, king of Crete, was after death a judge in the infernal regions with Æacus and Rhamanthus.

**des Thrakers seelenvolle Klage rührte die Grynnien.** Orpheus with his lyre descended to the shades below to bring back his wife Eurydice ; his strains were so enchanting, that the Furies relented, and Pluto was moved to consent to the restoration of Eurydice.

10. **Schatten, shade ;** the ghosts or shades of the deceased wandered about in the subterranean world.

**der Wagenlenker, the charioteer** — Apollo, who drove the sun-chariot.

**Linus Spiel, Linus,** an ancient poet and singer from Thebes.

**in Alcestens Arme sinkt Admet.** Alcestis laid down her life for her husband Admetus, king of Thessaly, when told by an oracle that he would recover from a mortal disease if one of his friends died for him.

**seinen Freund kennt Orestes wieder.** The friendship of Orestes and Pylades is proverbial.

**seine Pfeile Philoctet,** Philoctetes was a renowned archer in the Trojan war.

11. **Bolibringer, accomplisher.**

**der Wiederforderer der Todten,** lit. *the demander-back of the dead* — i. e. Hercules, who led back Alcestis, Admetus' wife, from the lower regions.

**der Götter fille Schaar,** i. e. the gods of the lower world.

**durch die Fluten .... das Zwillingspaar.** Castor and Pollux, sons of Jupiter and Leda, were, for their heroic deeds, placed as stars in the Zodiac ; the rise of that twin-constellation over a ship was a sign of

safety, and Castor and Pollux were considered the tutelary gods of seamen.

12. **Blüthenalter der Natur**, — the age when nature was in its prime, when a youthful spirit of beauty and power animated it — the golden age of the poets.  
*ausgestorben, extinct, depopulated.*

**lebenswarmeß Bild**, — lit. *life-warm picture.*

**Selene**, the goddess of the Moon, drove about the firmament in a chariot; the Stars were her attendants.

14. **entgöttert**, deprived of its divine character, of the presence of gods.

15. **Dichterland**, *land of poetry.*

**müsig Lehrten** ..... **Schweben hält.** The gods who peopled this world of imagination disappeared when that age of imaginary creation was past.

16. **Lebenstöne**, *life-tones*; taken from a technical expression of painters.

**Zeitflut**, *stream of time.*

**Pindus**, a mountain in Thessaly, regarded as the seat of Apollo and the Muses.

*Explanations referring to some additional stanzas of the first edition.*

**Charitin.** The Charites, or Graces, were attendants of Venus.

**göttergleich**, *similar to gods.*

**des Reizes heil'gen Gürtel**, — the celebrated girdle of Venus, which imparted beauty, grace, and elegance, even to the most deformed; it excited love, and re-kindled past desire.

**Pindars folgen Hymnen.** Pindar of Thebes, the sublimest of the Greek lyric poets, lived about 490 B. C.

**Arion**, a celebrated lyric poet and musician of Lesbos, who lived about 625 B. C.

**Phidias**, a famous Greek sculptor, who lived about 444 B. C.

**Hymera**, the goddess of day.

**Hirtengott**, *god of shepherds*, Pan.

30. *Die Künstler. — The Artists.*

Although the reader will meet with some difficulty in understanding this poem, the critics have assigned to it a high rank, and usually classed it with the “*Spaziergang*,” which is considered a master-piece of didactic poetry. The “*Künstler*” opens, in a series of beautiful images, an inexhaustible mine of thought, presenting, as in a dioramic view, a picture of the gradual development of Art: the Beautiful in Art forms a theme on which our poet loves to dwell. It bears, in plan and subject, some resemblance to the “*Eleusische Fest*,” and to the “*Spaziergang*,” treating of the gradual progress of civilisation. It consists of three portions: the first (v. 1—102), Introduction; the second (v. 103—350), the progress and development of Art; the third (v. 351 to end), the dignity of Art, and duties of the artist. These general divisions, however, are closely, and almost inseparably, connected.

*Palmenzweig, palm-branch, the symbol of peace.*

*des Jahrhunderts Neige, the end of the century.* This poem was written in 1789.

*mit aufgeschlossenem Sinn, with open mind.*

*thatenerich, rich in deeds, active.*

*Verwild'rung, savage state.*

*Geisterwürde, dignity of mind.*

*deine Jugend, i. e. the youth of the human race collectively.*

*vorgezogene Geister, preferred (distinguished) minds: intelligences of higher rank in the scale of creation, angels.*

*das Morgenthor des Schönen, the morning-gate of beauty, i. e. the dawn of the perception or sense of the Beautiful.*

*drangst in, imperf. of einbringen, to penetrate, dive into.*

was bei dem Gaitenklang.... zum Weltgeist schwang.

The sense of this passage may be given thus: the arts prepared or led the human mind to true religion.

Heben, vibration, trembling — (infinitive as a substantive).

Weltgeist, spirit of the universe.

sich schwingen zum .... (auffschwingen zu dem....), to raise himself up to the....

Jahrtausende, millenniums.

hieß uns lieben, commanded (taught) us to love.

ein zarter Sinn, a refined sense.

Blüthen treiben, to produce blossoms.

Sternenbühne, lit. stage of stars — the firmament.

eine Glorie von Orionen, a glory, or halo, of Orions.

hehr, exalted, dignified.

Urania. Truth is here personified as Venus Urania.

wird sie zum Kind, &c., she becomes a child, that children may comprehend her.

der Erschaffende, the Creator.

verwies, banished. The poet calls our present mortal condition a banishment from the presence of the Creator, from a former higher state of existence, to the return of which the Genius of Art will serve us as a guide.

Kerkermwand, lit. prison-wall, fig. the visible world, to which man's perception is limited. — The sweet illusions of Art serve to comfort us in our imperfect and confined state of existence.

heil'ge Mordsucht (see before, page 11), fig. religious persecutions, inquisitions.

das sie an sanften Banden lenkt, which it (art) guides by gentle bands.

knechtisches Geleit, slavish guidance.

geschlungen, from schlingen, to wind.

das reine Geisterleben, the pure spiritual (intellectual) life.

niedriger Triebe, low impulse, desire.

unter.... gegeben, placed under.

Glückselige, addressed to the votaries of Art.

gebeut, from gebieten, *to command*.

Gleichmaß, lit. *symmetry, harmony*.

unermessen, *unmeasured, boundless*.

nächst um ihn her, viz. den Wilden.

Gestaltenheer, *host of forms*.

Glävenbande, *slave-bonds, fetters*.

v. 116—138. Here begins the history of Art.

hülfreich entgegenkommen, *to meet assisting*.

Bildkraft, *power of forming, creative imagination*.

schuft....nach, imperf. of nachschaffen, *to copy, imitate, counterfeit*.

auffangen, *to seize on*.

das Wirken, *the producing (infinitive as a substantive)*.

Späherauge, *prying eye*.

umstrickt, lit. *entwined round (as if with net-work)*.

vertrauliche Gestalten, — vertraulich, because man had made himself familiar with them as friends.

verriethen...den Talisman, wodurch sie euch entzückt.

Having familiarised himself with these forms by study, they revealed to him the charm of their beauty.

der Obeliske...empor, then were raised the Obelisk and the Pyramid; the Hermes-statue was erected, and the pillar elevated.

Haberrohr, oaten reed (*shepherd's flute*)—Virgil's 'gracili modulatus avena.'

Siegerthaten, *victorious exploits*.

erstand, imperf. of erstehen, *to rise, arise*.

sich genug, *sufficing to himself*.

verliert die Krone. It (viz. das Kind der Schönheit) loses its crown of *individual* beauty, because it must serve now as a part of a larger whole; a song, if beautiful as an *independent* piece of music, loses its character of *individual* beauty, when forming a part of a larger composition.

sich anschließen, *to join*.

(muß) im Heldenheer zerstießen, *must vanish in the host of heroes.*

Mæonide, a name of Homer, who, according to some, was born in Mæonia; or because his father's name was Mæon.

Titane, the Titans, who disputed the throne with Jupiter.

Riesenschlachten, *giant's battles.*

weiden, *to charm, delight.*

Sinnenschlaf, *sleep of the senses.*

seelenvoll, lit. *full of soul.*

entquellen, lit. *spring (flow) from.*

Geisterliebe, *lit. love of the spirits.*

Hirtenlied, *herdsman's song, pastoral song.*

Gedankenmürde, *dignity of thought.*

Glorie, *a glory, or radiance, like those surrounding the heads of saints in pictures.*

brennen, *to burn (with desire).*

Räthselfragen, *enigmatical questions, problems.*

Thespis Wagen. Thespis was an ancient Greek dramatic poet, who represented his tragedies on a chariot; here figuratively for dramatic art.

Weltenlauf, *course of the worlds.*

Vorsicht, *for Vorsehung.*

v. 237—255 refer to the poetical inference of immortality, from the fact that life on earth often presents no results.

aus Eigenmacht, *out of (by) one's own power.*

des Avernuß schwarzer Ocean. Avernus, a lake in Campania (Italy), whose environs, gloomy and unwholesome, exhaled pestiferous vapours. According to fable it was the entrance to the subterranean world.

Polluxbild, *image of Pollux* — Castor and Pollux, the twin-constellation.

Athene, a name of Minerva; her statue, by Phidias, was at Athens.

das Iovisbild, the statue of Jupiter, by Phidias, at Olympia, a town in the western Peloponnesus.

*Schöpfungskreis, sphere of creation.*  
*gezeitigtem, from zeitigen, to ripen.*  
*ein künstlich All, an art-created universe.*  
*was ihn umlebet, what lives round him.*  
*Lebensbahn, path of life.*  
*ein Harmonienbach, a stream of harmony.*  
*die Huldgöttinnen, the Graces.*  
*in einander schwinden, to melt or vanish into one another.*  
*Harmonienmeer, fig. empire of harmony, or symmetry.*  
*wollustreich, adv. voluptuously, luxuriously.*  
*hinschmelzend, melting away. fig. fainting.*  
*Cythere. Venus was called Cytheræa after the island where she was worshipped.*  
*hinstützen, to lean, or repose upon.*  
*bedräuen, or bedrohen, to threaten, menace.*  
*mit eh'rнем Zepter, with brazen sceptre, despotically.*  
*Sternenbogen, the starry arch (of heaven).*  
*Schattenwelt, world of shadows (of fancy or fiction).*  
 v. 341—343: *im Brautgewande, &c. — in a bridal dress,*  
     *i. e. even the fate of death is represented by you (artists) in the garb of beauty, a bridal dress—death as a nuptial-feast preceding a future better life.*  
*unerweichte Parze, inexorable Fate.* The Paræ, in a more limited sense, represented the inexorable destiny of death.  
*wie eure Urnen, &c.—i. e. as your urns hide the aspect of bones (ashes), so does your art invest care with a magic lustre.*  
*Zauberschein, magic light.*  
*schauervoller Chor, awful train.*  
*unabsehlich, immeasurable by the eye, unbounded.*  
*Schöpferhände, creative hands.*  
*der Greis, allegorically for the decaying state of ancient Greece and Grecian art.*  
*der Lechzende, the thirsting, fig. the languishing.*  
*die Lebenswelle, the wave (water) of life.*  
*zweimal verjüngte sich die Zeit, &c.—viz. first in Italy,*

whither the Greeks fled from the Turks, and afterwards in Germany at the Reformation.\*

**von Barbarenheeren**, *by barbaric hosts* — the Turks. When, in the year 1453, Mohamed conquered Constantinople, dissolving also (in 1464) the Grecian imperial monarchy at Trebisond, many Greeks fled to Italy, where they met with a friendly reception, especially from the Medici, and diffused a love for Grecian literature and art.

**den letzten Opferbranb**, *the last offering-brand*, i. e. the last remains of Grecian art and culture.

**Nbendland, the West.**

**auf Hesperiens Gesilden**, Hesperia, the West, especially Italy. Compare Virgil (*AEn. i.*)

**verjngte Blthen Ioniens**, thus may be called the works of Petrarch, Dante, Boccaccio, &c.

**Ionia**, a district in Asia Minor, the seat of higher cultivation in Greece. Homer was of Ionia.

**Freudenfülle, fulness of joy.**

**des Denkens freigegeb'ne Bahnen**, *the freed ways of thought* (infinitive as a substantive).

**siegrufende Pæanen**. Pæan, a song of victory; here, the applause of partisans.

**Söldnerlohn**, *mercenary pay* — inferior pay or reward.

**seelenbildend**, *soul- (mind-) forming*.

**ersiegen**, *to conquer, to obtain by efforts*.

**z u reisen**, *to ripen to*.

**umkreisen**, *to encircle, to encompass*.

**Blumenleiter**, lit. *flower-ladder* — meaning the career open to Genius in art.

**das jngste Menschenalter**, *the last age of mankind, the last generation*; *jngst* stands here in the same sense as in *der jngste Tag*, the *last day* (of the world).

**Dichterschwung**, *poetic flight*.

**Cypria, Urania**. Venus Cypria and Venus Urania, with the crown of stars (*Feuerkrone*), here personified as the symbol of *Beauty* and of *Truth* united.

\* This may also refer, first to the period when Grecian art had reached its highest degree of eminence, and then to the revival of art and civilisation at a more modern time in Italy.

Ulyssens edler Sohn.... Iovis Tochter. Telemachus, when in search of his father Ulysses on his return from Troy, was accompanied by Minerva in the shape of Mentor.

v. 443—487. Conclusion of the poem, reminding artists of the dignity of their vocation, and exhorting them to harmony in pursuing the great aim to which Providence has called them.

der Kamōnen (or Camōnen) Chor. Camœnæ, a name given to the Muses.

furchtbarer...in dem Gesange, &c. The power of song (poetry) has ever proved effective against the enemies of Truth.

erstehen, to arise.

Siegesklang, sound of victory, victor-shout.

zum Strahlsitk der höchsten Schöne, lit. to the radiant-seat of the highest beauty, viz. Urania, the prototype of Truth and Beauty united.

erhebet euch...über euren Seitenlauf, raise yourselves above (be in advance of) your time, the time in which you live. This reminds us of the motto on the medal to the memory of Beethoven :

„Wer wie er der Zeit vorausgeht,  
Den erreicht die Zeit jenseitend nicht.“

fern dämm're schon in eurem Spiegel, &c. — the dawn of a brighter light reflected in the artist's mind.

sieben milden Strahlen, — the seven primitive colours by whose union is composed white; subsequently described as the „sieben Regenbogenstrahlen,“ or seven rays of the rainbow. See also Schiller's “Briefe von Julius an Raphael,” containing an allegorical explanation of the same subject.

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### 31. Die berühmte Frau.—*The Celebrated Lady.*

In this satirical description of a “literary lady,” the poet's meaning will scarcely be misunderstood; no man ever appreciated more justly or fully the value of a refined and cultivated mind in woman, than

Schiller: but no man could better distinguish the true and genuine from the borrowed and superficial glitter of vanity and pretension. It is the harmony which ought always to exist between the mental and moral character, between internal and outward grace, that alone can testify true female worth, and exercise that real charm to which the heart pays ready homage.

*deine Ungetreue, thy unfaithful (consort).*

*Belt, the Baltic*, properly the name of two straits in the Baltic.

*Apenninenwand, the wall of the Apennines.*

*Vaterstadt der Moden*, i. e. Paris.

*Buden, shops*, viz. booksellers' shops.

*Schulfuchs*, ironically *schoolboy, pedant.*

*Hase (Hasenfuß), hare (hare's foot)*—a silly fellow, fop, coxcomb, coward.

*Eunstrichterlich*, adv. *critically, after the manner of critics.*

*Philister, Philistine*, a cant term among students.

*ein schmutz'ger Aristarch*, *a mean critic.* Aristarchus, a celebrated critic at Alexandria—applied in general to critics.

*Pranger, pillory.*

*nimmt sie topographisch auf, surveys (depicts) her topographically.*

*als Ninon's Mann, as husband of a Ninon* — Ninon de l'Enclos, whose beauty and talents attracted the admiration of the court of Louis XIV.

*Pharotische, Faro-tables.* Faro is a game of hazard.

*Molkentur, lit. cure by (the use of) whey*, fig. a journey to a watering-place.

*blau'n und gelben Röcken, i. e. post-men.*

*unfrankirte Päckle, unpaid post-packets.*

*signirt, addressed.*

*Kinderstube, nursery.*

*Putztisch, dressing-table, toilet.*

*Amorinen, female Cupids.*

**Lockenbau**, lit. *structure of the locks*.  
**Mietthälchen**, *hired lackeys, servants or footmen*.  
**Reichsbaron**, *Baron of the Empire*.  
**demuthvoll**, *humbly*.  
**Fat, fop**.  
**mitzuspeisen**, *to dine with*.  
**Lober**, plur. *panegyrists*.  
**Nierensteiner**, *wine of Nierenstein (on the Rhine)*.  
**ein Nienenspiel**, *a grimace*.  
**Jubelruf**, *call of joy, shouts of jubilee*.  
**Sinngedicht**, *epigram*.  
**Pyrmont, Karlsbad**, two celebrated German watering-places.  
**Celebritäten**, *persons of celebrity*.  
**Flitterjahr**, *honey-year of marriage*.  
**aufgethaner Sinn**, *open sense or mind*.  
**Herzenfesßlerin**, *the heart-captivating (fem.)*.  
**Seelenharmonie**, *harmony of souls or minds, sympathy*.  
**ein schöner Geift**, *a 'bel-esprit'*.  
**Kartenhaus**, *card-house, fig. unsubstantial fabric*.  
**beweinenswertb**, *deplorable*.  
**Wonnerausch**, *intoxication of delight, delightful delusion*.  
**nachkriechen**, *to creep after*.  
**Cytherea**, *Venus, so called from an island where she was worshipped*.  
**Gnabenlohn**, *tribute of mercy*; here it means the praise of a newspaper.

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32. Einer jungen Freundin ins Stammbuch. —  
*To a Young Friend, (written) in her Album.*

It is supposed, that these lines were addressed to Charlotte von Lengefeld, whom Schiller married afterwards. Her appearance at the court of Weimar was against his wish, and he tries to dissuade her

from encountering the dangers to the peace of an innocent mind, attending a life at court.

### 33. Die Begegnung. — *The Meeting.*\*

The poet sings of the delight attending true love, and the reward of constancy; the Genius of Love triumphs over outward Fortune:—

„Nur Liebe darf der Liebe Blumen brechen,”  
or, as Bürger says—

„Liebe nähret Gegenliebe.”

St. 1. *umringt, surrounded.*

*wollustvolles Grauen, voluptuous awe.*

*die Saiten anzuschlagen, to strike the chords, to poetize.*

2. *ungeahnt, unforeboded* — tones undreamt of.

3. *engelgleich, angel-like, angelic.*

*Büge, features.*

*erfliegen, to reach flying, to fly up to.*

### 34. An Emma. — *To Emma.*

Reflections on inconstancy.

St. 1. *nebelgrau, misty-gray*—in *nebelgrauer Ferne, in remote distance.*

3. *Himmelsglut, heavenly glow.*

### 35. Das Geheimniß. — *The Secret.*

The happiness of love consists in the secrecy which frees it from envy and jealousy.

„Die Welt will nie das Glück erlauben,  
Als Heute wird es nur gehascht.”

\* This is the literal translation, but *Begegnung* here expresses the effects of sympathy in minds.

St. 1. *leis*, for *leise*.

*Buchenzelt, beech-tent, arbour of beeches.*

4. *leis auf den Zehen kommt's geschlichen, it approaches softly on tiptoe.*

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### 36. Die Erwartung. — *The Awaiting.*

*die Unmuthstrahlende, lit. the grace-beaming fair.*

*Schmeichellüste, caressing breezes.*

*den purpurrothen Flor, the purple (red) veil (of the evening sky).*

*Lauscher, listener.*

*Hesper, Hesperus, the evening star.*

*herblickend, hither looking.*

*Silberteich, silver-pond.*

*Springquell, fountain.*

*der West, the western breeze.*

*Laubgang, shaded walk.*

*von der eignen Fülle schwer, heavy by its own fulness—ripe.*

*des Tages Flammenauge bricht, the day's flaming eye closes.*

*Fühn öffnen sich... die Kelche schon, &c. Some flowers open their leaves only at twilight (Dämmerlicht), closing them again at daybreak.*

*Tarnewand, yew-hedge.*

*Bilder wesenlos, unreal images, phantoms.*

*Schattenglück, fig. imaginary happiness.*

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### 37. Der Abend. — *The Evening.*

This little poem is one of great beauty and simplicity.

*sinke, strahlender Gott, &c. — addressing Phœbus, or Apollo, who in his sun-chariot ruled day and night.*

*Thetis, a goddess of the sea, often confounded with Thetis, her grandmother, the greatest of these deities.*

38. *Sehnsucht. — Longing.*

The mind of the poet is full of deep longing after an ideal world, rising above the surrounding realities of sense.

St. 1. *dieses Thales*, i. e. of the earth.  
*Übunt' ich doch, would I could!*  
*wie fühlt' ich mich beglückt, how happy I should feel.*

2. *Himmelsruh, heavenly tranquillity, peace of heaven.*  
*zu bringen, to convey to.*

3. *wie schön muß sich's ergehen, how delightful it must be*  
*to walk about.*  
*ergraußen, to shudder.*

4. *Wunderland, land of wonder, fairy-land.*

39. *Der Pilgrim. — The Pilgrim.*

This resembles the preceding poem in its allegorical form, and expresses a similar idea. The poet concludes with the discouraging reflection, that in his pursuit of an ideal object he seems to be embarked on a boundless ocean, where he is as distant as ever from the haven which his imagination presented to his mind.

St. 2. *mit Kindersinn, with a child's mind, with an innocent, joyful mind.*

3. *ein dunkles Glaubenswort, a dark (indefinite) word of belief.*

4. *Wforten, ancient dative-form for Wforte.*

9. *das Dort, the Yonder—the heaven to which he aspired (an adverbial substantive).*

40. *Die Ideale. — The Ideals.*

This title “can hardly be given by a single word, unless perhaps by ‘Idealities,’ nor without a periphrasis.

As will be seen by the poem, it means generally, the creations of Fancy—the imaginary views we have of things in early life. Though, perhaps, this title might have been better chosen; as the piece is essentially in praise of Friendship and Occupation, as sources of enjoyment less fallacious and subject to disappointment, than those suggested by the young and inexperienced mind." — (*The Song of the Bell, and other Poems of Schiller.* London, 1838).

St. 3. *Pigmalion, or Pygmalion*, see page 17.  
 mit Liebesarmen, *with arms of love.*  
 mit Jugendlust, *with youthful joy.*

4. *Flammentriebe, ardent feelings.*  
 das Seelenlose, *the soul-less, inanimate.*

5. es dehnte mit, &c.....Schall. The construction is: es dehnte die enge Brust ein kreisend All (um) herauszutreten in das Leben, &c. — *there (then) a powerful strife expanded my narrow breast, in order to step forth into life in action and word, in image and sound;* the sense is: I had formed an ideal world (*kreisend All*) within me, which I strove to realise as man (*in That und Wort*), and as poet (*in Bild und Schall*).

7. *Lebens Wagen, chariot of life.* In ancient works of art, youth is represented entering the road of life on a chariot drawn by lions, and surrounded by attendant Genii.

8. *ungestillt, unquenched.*

9. *allzuschnell, much too rapidly, too soon.*

10. *bis zum finstern Hause*, i. e. the grave.

11. *Beschäftigung, employment, activity.*  
 die zu dem Bau, &c.....streicht, *which to the structure of eternity (the plans of Providence) adds only grain by grain (little by little), but strikes off (pays) the great debt of time, minutes, days, years;*—Time being represented as a debt which man is to pay off by activity.

*Additional Words of the First Edition.*

*umlagert, surrounds, encompasses.*  
*Felsenlasten, loads (weights) of rocks.*

41. *Des Mädchens Klage. — The Maiden's Complaint.*

This beautiful little song, from its simplicity and deep feeling, is a gem amongst Schiller's minor poems, and a general favourite. The two first strophes are sung by Thekla in the third act of the "*Piccolomini*."

St. 1. *Eichwald, oak-forest.*

4. daß süßeste Glück, &c. The following lines of Goethe express a similar meaning:—

"Trocknet nicht, trocknet nicht,  
Tränen der ewigen Liebe!  
Ach nur dem halb getrockneten Auge,  
Wie öde, wie todt die Welt ihm erscheint! //"

Schiller's words have been set to music by Reichard, those of Goethe by Beethoven.

42. *Der Jüngling am Bach. — The Youth at the Brook.*

St. 3. was soll mir.... frommen, of what use shall be to me.  
*Schattenbild, phantom.*

43. *Die Kunst des Augenblicks. — The Favour of the Moment.*

All untimely exertion is fruitless; it requires the aid of favouring circumstances to render it availing. Goethe also, in his "*Conversations with Eckermann*," remarks, that reflection and the power of perception require a favourable moment. This perception and knowledge are not at our command, because independent of the will. We have only to regard the development of thought, and frequently a thought which we have long sought and waited for, will unexpectedly and forcibly present itself to the mind.

St. 1. *Reihn*, here means *cycles of songs*.  
 2. *Zoll, tribute*.  
 3. *was frommt es, what avails it*.  
 4. *feuertrunken, full of (inflamed with) enthusiasm*.  
*unergötz, undelighted, ungratified*.  
 6. *von dem allerersten Werden, from the very first existence*.  
*Lichtgedanke*, a thought as sudden and clear as light.  
 7. *in dem Lauf der Horen*, i. e. in the course of time.  
*Horse*, or Hours, deities of the seasons.  
 8. *Sonnenblick, sun-glance*.  
*Farbenteppich, carpet of colours*, here used for the rainbow.  
*Triës*, the ambassadress of the gods, who glides along on the rainbow, to execute the commands of the deities, particularly of Juno, behind whom she is sitting.  
 Figuratively used for *the rainbow*.

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#### 44. *Berglied. — Mountain Song.*

The descriptive allusion of this song to some of the picturesque scenery of Switzerland, will best be understood by those who have visited that romantic country.

St. 1. *schwindlicht, or schwindeln, causing giddiness*.  
*die Riesen*, i. e. the gigantic rocks or mountains.  
*Edwin*, in Switzerland this is a corrupted expression for *Lawine, avalanche*.  
 2. *sich verwegen, to dare*.  
 3. *Gelände, tract of land, country*.

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#### 45. *Der Alpenjäger.—The Huntsman of the Alps.*

This is one of the latest poems which Schiller wrote, perhaps his very last, of the year 1804. The

ballad is founded on a tradition, which is told in the valley of Ormond, in the Pays de Vaud.

St. 1. *Ranft*, for *Rand* (*Ufer*), *the margin, bank*.  
 2. *Lustgesang*, *mirthful song*.  
 4. *mit Windeschnelle*, *with wind-like velocity*.  
 5. *Lodesbogen*, *death-bow, death-bringing bow*.  
 6. *der Grat*, *the ridge, edge*.  
 7. *Felsenpalte*, *cleft, chasm of a rock*.  
*der Bergesalte*, *the old man of the mountain — mountain-spirit*.

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46. *Dithyrambe*. (This poem was first entitled  
*„Der Besuch.“*)

A Dithyrambus, in its original signification, was a hymn in praise of Bacchus; afterwards also of the other gods; thence every ode was so called which contained an elevated flight of imagination.

St. 1. *Phðbus*, or Apollo, *the god of music and poetry*.  
 2. *die Schale*, *the drink-cup*.  
 3. *Hebe*, *the goddess of eternal youth, and cup-bearer of the gods*.

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47. *Die vier Weltalter*.—*The Four Ages of the World*.

St. 3. *zusammengefaltet*, *folded together, intricate*.  
 4. *der erfindende Sohn des Zeus*, i. e. Vulcan, *the god of fire and of works of art in metal*. Our poet alludes here to the shield of Achilles, made by Vulcan.  
*Sternenkreis*, *circle of stars, the Zodiac*.  
 6. *erst regierte Saturnus*, &c. Under the reign of Saturn was **THE GOLDEN AGE**, when men lived without care, and enjoyed the greatest happiness.  
 7. **THE HEROIC AGE**.  
*Scamanders Feld*, Scamander, a river near Troy. The poet alludes to the Trojan war.

## 8. THE ERA OF GRECIAN ART.

entblühte, &c.—from strength sprang grace ; entblühen,  
to bloom from, to arise.

Göttergebilde, divine (god-like) creations.

kehret nie, for kehret nie wieder (zurück), never returns  
back.

## 9, 13, &amp; 11. THE CHRISTIAN AGE, AND THE MIDDLE AGE.

Himmelsthron, heavenly throne.

Jungfrau Sohn, son of the Virgin — Jesus Christ.

## 10. Jugendwelt, youthful world.

sich zergeißeln, to lacerate himself by castigation.  
tournierte, jested in tournaments.

## 11. Liebestreue, love-truth.

## 12. umflechten, to twine round, to unite.

Jugendschein, appearance of youth.

48. Wunschnied. — *Punch-Song.*

Life has its bitter and sweet ingredients, its admixture of joy and sorrow. The spirit is the essence which gives life to existence. The word „Wunsch,” punch, is derived from the Sanscrit *pancha*, i. e. *five* ; in the East, as in Europe, this mixture generally consists of five ingredients ; the poem mentions only four.

49. An die Freunde. — *To the (my) Friends.*

There may have been happier times, which have passed, and given place to those of modern prosaism. There may be happier climes, where a blue sky stretches its canopy over nature ever smiling and fair. In Rome the greatest monuments of art fill the soul with higher thoughts and feelings than wealth can produce. Nevertheless, we who live in modern

times, and in a northern clime, have our enjoyments ; and in all ages, and in every land, the poet and the artist exalt the pursuits of life, and create a world of imagination, unsubjected to the shiftings of time — a world which never grows old.

St. 1. *hochbegünstigt, highly favoured.*

*der Lebende hat Recht, the living is in the right, viz. when disputing with the dead.*

2. *weitgereist, far-travelled ; der weitgereiste, he who has travelled far.*

*aber hat Natur, but if nature has.*

*wird die Myrthe, if the myrtle becomes, &c. (so) grüßet doch....*

3. *Sonnenbild, image of the sun.*

4. *Engelspforte, the gate of the castle of St. Angelo at Rome.*

*der Schönheit Glanzgewimmel, the splendid throng of beauty — the assemblage of beautiful objects that Rome presents.*

50. *Wunschnied (im Norden zu singen). — Punch-Song (to be sung in the North).*

St. 1. *Mittagsonne, noon-day sun — the sun of the south.*

3. *Feuerquell, lit. spring of fire.*

*Krystallenhell, clear as crystal.*

8. *Himmelsgabe, gift of heaven.*

51. *Nadowessische Tottentlage. — Nadowessian\* Dirge.*

The spirit of this wild dirge is characteristic of an uncivilized and barbarous people ; it breathes the very

\* The Nadowessians are a nation of hunters among the Indians of North-America.

spirit of savage melancholy. Goethe expressed in strong terms his admiration of this poem, in a conversation preserved in Eckermann's "*Gespräche mit Goethe*." He considers it to rank among Schiller's best poems, and wished that its author had written many more like it: nevertheless some of Schiller's nearest friends objected to its wanting the impress of his peculiar spirit. „Ja, mein Guter,” says Goethe, „man hat von seinen Freunden zu leiden gehabt! — Ladelte doch Humboldt auch an meiner *Dorothea*” (speaking of the celebrated poem of ‘*Hermann und Dorothea*’), „daß sie bei dem Uebersalle der Krieger zu den Waffen gegriffen und dreingeschlagen habe! Und doch, ohne jene Züge ist der Charakter des außerordentlichen Mädchens, wie sie zu dieser Zeit und unter diesen Umständen recht war, sogleich vernichtet, und sie sinkt in die Reihe des Gewöhnlichen herab. Aber Sie werden bei weiterem Leben immer mehr finden, wie wenige Menschen fähig sind sich auf den Fuß zu setzen, was seyn muß, und vielmehr Alle nur immer das loben und das hervorgebracht wissen wollen, was ihnen selber gemäß ist. Und das waren die Besten, und Sie mdgen nun denken, wie es um die Meinungen der Masse aussah, und wie man eigentlich immer allein stand.“

St. 3. Augen, faltenhelle, eyes clear as those of the falcon.

4. Zwanzig-ender, a stag with twenty branches or antlers. Huntsmen reckon the age of a stag by the number of these branches; a “Zwanzig-ender” means a stag in the full vigour of life.

11. Feindeskopf, head of the enemy.

12. röthlich strahlen, to beam a red colour — alluding to the custom of the Indians of painting their bodies.

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52. Das Siegesfest. — *The Feast of Victory.*

The subject of this poem is the conquest of Troy. We may suppose the city to have fallen: the shouts

of the conquerors and the lamentations of the vanquished are heard mingling everywhere around. Nestor invites to a feast of wine and song, to banish the sad remembrance of those who have fallen ; but Ulysses predicts evil, and that danger yet awaits those who return safely to their homes. — It appears to be a bold attempt of the poet, to extract and recast in the form of a song, a fragment of a great epic poem. The individuality of character in the latter is necessarily lost, and many critics have objected to the mingling of the classical character of Homer's narrative with the spirit of modern song-romance, as discordant and inappropriate.

St. 1. **Priams Beste**, i. e. Troy. Paris, the son of Priam king of Troy, had carried off Helen, the consort of king Menelaus of Sparta, upon which all Greece, under the command of Agamemnon, king of Mycena and brother of Menelaus, undertook an expedition to Troy, and conquered and destroyed that town about the year 1184 B. C., after a ten years' siege.

*siegestrunken, drunk with victory.*

**Helleßpontos Strand**, the Hellespont, a small strait, which separates Europe from Asia, near which Troy was situated ; now the straits of the Dardanelles.

2. **Trojerinnen, Trojan women.**

*Wohgesang, woe-song.*

3. **Kalchas**, a priest and seer in the Greek army before Troy.

**Pallas, Minerva.**

**Wogengürtel, girdle of waves.** In the Homeric ages the world was considered a hollow globe, divided into two portions by the flat disk of the earth : around the latter flowed the river *Ocean*. — (See Keightley's *Mythology*, p. 32).

**Zeus**, the Greek name of Jupiter.

**Schreckensender, sender of terrors.**

**Legis**, the shield of Achilles.

4. **Xtreus Sohn, Agamemnon.**

**Scamandros Xhal, Scamander**, a river near Troy.

5. *Alle nicht, &c.* The hero (Ulysses) here foretells the fate awaiting Agamemnon, who, when arrived at his home, was assassinated by his faithless wife Clytemnestra.

*Heimzug, return home.*

*sprach's, for so sprach.*

*Ulyß.* The domestic fates of Ulysses and Agamemnon are here contrasted. Clytemnestra became faithless to her consort soon after his departure; Penelope remained faithful during the twenty years of Ulysses' absence.

6. *der Alcib,* i. e. Menelaus, king of Sparta, who at the conquest of Troy regained possession of his consort Helen.

*hochbeglückt, highly happy, with great delight.*

*in Himmelshöhen, in heavens' heights.*

*des Kroniden,* i. e. Jupiter, the son of Chronos (Saturn).

*Gästesrecht (Gastrecht), law of hospitality, by which the safety of a guest was held sacred.*

7. *Oileus tapfrer Sohn,* i. e. Ajax Oileus, one of the Greek chiefs of Locris, a country in central Greece; not to be confounded with Ajax, the son of Telamon of Salamis, of whom mention is made in the next stanza.

*Patroclus, the brave friend of Achilles, who was killed by Hector.*

*Xhersites, one of the Greeks before Troy, distinguished as much by his ugliness as by his depravity. (Iliad, ii. 212 seq.)*

*Lebensloos, lit. the lot of life.*

8. *ja der Krieg verschlingt die Besten, &c.* This is spoken by Teucer, son of Telamon king of Salamis, and brother of Ajax. The latter was the bravest of the Greeks next to Achilles, and had given proofs of his valour in single combat with Hector in sight of the Trojans, when they endeavoured to burn the Greek ships.

*ward der schöne Preis zu Theil.* On the death of Achilles, the arms of that hero were adjudged to Ulysses, and Ajax killed himself from disappointment

and rage — a scene beautifully described in Ovid's *Metamorphoses*.

der *Wielgewannte*, *the very adroit one*.

*entrafft, torn away*.

9. **gießt . . . . des Weins.** The ancients made a libation, by emptying a cup of wine on the ground, as an offering to the gods.

**Neptolem,** Neptolemus was a son of Achilles.

wird unsterblich seyn im Lied,—the whole Iliad being a glorification of Achilles.

10. **des Leibens Stimmen**, i.e. the voices of the captive Trojan women.

**Sohn des Tydeus.** Tydeus' son who here extolls the fame of Hector, is Diomedes, king of Argos; he united, according to Homer, the valour of Ajax with the sagacity of Odysseus, and was a formidable foe to the Trojans.

**Hausaltäre, house-altars.**

11. **Nestor . . . . der drei Menschenalter sah.** Nestor, king of Pylos in the Peloponnesus, a wise and eloquent old man; he had seen three generations (each reckoned at thirty years) when he joined the expedition to Troy. (Iliad, i. 248 seq.)

reicht den laubbekränzten Becher der betränkten Hecuba, *offer the foliage-wreathed cup to the tearful Hecuba* (the wife of Priam).

**Trank der Labe** (*Trank der Labung, Labetrank*), *drink of comfort*.

12. **denn auch Niobe, &c.**, (see before, p. 30). Notwithstanding her extreme grief for the loss of her children, as Homer relates, she did not refuse to take food.

**festgebannt**, lit. *fast banned* (*held in banishment*).

**fortgespült**, &c., *washed away*—drowned in forgetfulness.

13. **die Seherin, the prophetess** — Cassandra, daughter of Priam and priestess of Apollo.

**alle Erdengrößen**, *all greatnesses of earth*.

53. Klage der Ceres. — *Complaint of Ceres.*

The beautiful story of Ceres and Proserpina is well known\*. Schiller's explanation of this fable differs from that of the ancients. With them, Persephone was the emblem of the germinating plant; in Schiller's poem, the plant and its life are a symbol of the daughter of Ceres, and are represented as a connecting link between the empire of death and that of life. In autumn the grain is confided to the earth, where it remains concealed till the ensuing spring reproduces it to light and life. This poem beautifully expresses the feelings of the heart, and softens the severity of affliction. It produced a powerful and soothing effect upon the sorrows of Schiller's friend, Sophie la Roche, for the death of her son. Herder extols the beauty of its verses, which, he said, were interwoven like threads of silk and gold.

St. 1. die besonnten Hügel, *the sunned hills.* (Milton says, the miser's "unsunned heaps of gold.")  
 unbewölkte Zeus, *unclouded Zeus.* Zeus, or Jupiter, is often used for the atmosphere.  
*Augen treiben, to shoot forth buds, to bud.*  
*das Reiß, the twig.*  
 in dem Hain erwachen Lieber, *songs awaken in the grove* (in the return of spring).  
 die Dreaide spricht, &c., i. e. the hills are covered with verdure. (See before, p. 30).  
 2. suchend, *searching* (for my child).  
 Titan (Helios), the Sun-god. Ceres had prayed Helios to assist her in searching for Proserpina.  
 3. ewig stößt der Kahn vom Lande, &c., i. e. the boat of Charon, who conducted the shades of the dead over Styx to the other world.

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\* It is prettily related in Keightley's small Mythology.

4. aus Pyrrha's Stamme, &c., of the race of Pyrrha.  
(See before, p. 16).  
Jovis Hause, i. e. Olympus.  
Parzen. The Parcae, the three goddesses of Fate and  
Death, who presided over the destinies of mankind.  
stieg' ich hin, thither I would descend.  
Herrscherin, i. e. Proserpina.

6. weg....wandt' er (Zeus) sein beglücktes Haupt. Ju-  
piter had no power over Orcus, the empire of Pluto.  
der Schluß (Beschluß), the decree.  
bis .... zieht, till the dark night of Orcus shall change  
into the light of heaven, — i. e. never.

8. Vertumnus, the god of nature and the seasons, repre-  
sented as a youth with a cornucopia in his hand;  
he was properly an Etruscan god, unknown to the  
Grecian Olympus.  
senk ich's in die Erde, &c. Immediately under the  
surface of the earth begins the dominion of the lower  
world.

9. führt, &c. The construction is, (wenn) der....zurück=  
führt, (dann) wird, &c.  
Horen. The Horæ, the goddesses of the seasons.  
das Todte, i. e. the seed-corn.

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54. Das Eleusische Fest.—*The Eleusinian Feast.*

The goddess of the feast solemnized every year at Eleusis, is Ceres, the goddess of agriculture.

St. 1. Cyanen (or Kornblumen), corn-flowers.  
die Bezähmerin, she, the tamer.

2. Troglodyte, a shepherd-people of Ethiopia, who dwelt  
in caverns.

3. daß sie....weile, &c., i. e. kein Dödach des Verweilens  
ist ihr gewährt.

4. lädt (labet) ein, invites, is inviting.  
nur\* auf, &c. The construction is, nur menschliches  
Gebein dorret auf gräßlichen Altären.

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\* Some Editions have //, und //

5. **schöngeftalt** (**schöngeftaltet**), *beautifully formed*. The gods, according to the ancients, were models of that ideal beauty, of which the human form was an imperfect image.
6. **heimathlos**, *homeless*.
7. **Zeiten**, for **Jahreszeiten**.  
**im melodischen Gesang**, i. e. the music of the spheres.  
(See the explanations to the "Lied von der Glocke.")
8. **ein Götterbild**, *a godlike form*.  
**Siegesmahl**, *feast of victory*.  
**blutgefüllt**, *filled with blood*.
9. **Tiegermahl**, *tiger-repasts*.
10. **Mordgewehr**, *murderous weapon*.  
nimmt von ihres Kranzes Spise, &c. The head of Ceres was entwined with a wreath of ears of corn.
11. **alsobald**, *forthwith, instantly*.
12. **Uar**, the *eagle*, one of Jupiter's attributes.
14. **düstergebunden**, *darkness-bound*, confined in darkness.
15. **Themis**, the goddess of justice — the symbol of order.  
**Grenze Stein** (**Gränzstein**), *boundary stone*, or landmark.
16. **der Gott der Esse**, *the god of the forge* — Vulcan, to whom was attributed the invention of the art of forging metals.  
**erfindungreich**, *inventive, ingenious*.  
**hochgelehrt**, *highly learned, experienced*.
17. **Minerva hoch vor allen**. Minerva was the patroness of all the arts of peace.  
**Götterheer**, *host of gods* — all the gods.
18. **und sie lenkt die Herrscherstritte**, &c., *and she directs her ruler-footsteps through the wide level of the field*, she bends the country to her wishes.  
**der Gränzgott**, *the boundary god*, Triptolemus.
19. **Artemis**, or Diana, the goddess of the chase.  
**Jägerspieß**, *hunter's spear*.  
**Fichtenwald**, *pine-forest*.
20. **der schilfbekränzte Gott**, *the reed-garlanded god*, a river-god; they were represented with an oar or

cornucopia in their hand, and a garland of reeds round their head.

*Machtgebot, authoritative (lit. might-) command.*

*die leichtgeschürzten Stunden, the light-girded hours,*  
Horæ, the goddesses of the divisions of time.

21. *den Meergott.... mit des Tridentes Stoß*, i. e. Neptune with the Trident, the emblem of his dominion over the sea.

*Erbgerippe, earth-skeleton.*

*Hermes*, Mercury.

22. *Maaf der Seiten (Rhythmus)*. The poet distinguishes here Harmony, Rhythmus, and Melody, which together are the constituents of Music.

*mit neunstimmigem Gesange, with nine-voiced songs.*  
*die Nymphen*, i. e. the Muses.

23. *Cybele*, the mother of the gods, the foundress and fortifier of towns ; represented with a mural-crown on her head.

*Götterhände, divine hands.*

*Wunderbau, wonderful construction.*

24. *Götterkönigin*, the queen of the gods, Juno, the tutelar goddess of marriage.

25. *Priesteramt, priest's office.*

26. *Naturgebot, command of nature.*

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55. *Der Ring des Polycrates. — The Ring of Polycrates.*

Polycrates reigned sovereign of Samos, B.C. 540 — 523. To strengthen his government, he sought an alliance with Amasis king of Egypt, which the latter abandoned, in consequence of the event here narrated. After he had been a long time fortunate in all his undertakings, he at last desired to render himself master of Ionia, but was treacherously ensnared by the Persian governor Oroetes, and crucified.

Schiller, in his narrative, has followed Herodotus: retaining even the ancient notion, that the gods envied men the favours of fortune.

- St. 1. begann er, *he began (to say).*
3. stellt sich... dar, *presents himself.*  
Milet, Miletus, a town in Ionia.
4. zu der Beiden Schrecken, *to the terror of both.*  
ein wohlbekanntes Haupt, *a well-known head*, alluding probably to Syloson, a brother of Polycrates, whom he had banished.
5. zweifelnd (for zweifelhaft), *doubtful.*
6. mastreicher Wald, lit. *mast-rich forest*, i. e. great forest of masts.
7. der Kreter waffenkund'ge Scharen, *the warlike bands of Cretans.*  
waffenkundig, *expert in arms.*  
bedrâuen (bedrohen), *threaten.*  
Kriegsgefahren, *dangers of war.*
8. entfallen, i. e. before he had finished speaking.  
da sieht man's... wallen, *one sees it (viz. people) move.*  
Feindesnoth, here means *dread of the enemy.*
9. mit grauet, &c., *I dread, I am afraid of.*  
ward keinem Frûtschen zu Theil, *was allotted to no mortal.*
10. auch mir ist alles wohl gerathen, *to me too all has well succeeded*, i. e. I have been successful in every thing.  
allen meinen Herrscherthaten, *all my ruler-deeds (royal deeds).*  
nahm mir, *took (from) me.*
11. flehe, &c., *pray that the invisible (gods) may bestow prosperity with adversity.*
13. Erinnen (Erynnien), i. e. the Furies.  
Kommt... herbeigeeilet, *comes in haste.*
15. hocherstaunt, *highly astonished.*
16. schiffte.... sich ein, *embarked.*

56. *Die Kraniche des Ibucus. — The Cranes of Ibucus.*

Ibucus, a celebrated lyric poet, was a native of Rhegium in lower Italy, and lived about 532 B. C.; to him is ascribed the invention of the Sambuca, the ancient cithara. Historians differ in their accounts of his parentage. Suidas and Plutarch both relate his history. In the chorus which Schiller has introduced in this poem, he had doubtless the Eumenides of Æschylus in view. Goethe had intended to make this a subject for his muse, but he left the task to Schiller; as was the case with several of Schiller's compositions: for no one knew better to dive into the spirit of any subject, and to give it a perfect unity and propriety of character. In Humboldt's opinion, "*Die Kraniche des Ibucus*," like "*Das Siegesfest*," bears the stamp of antiquity as perfectly as modern poetry is capable of.

St. 1. zum Kampf der Wagen und Gefänge. Referring to the games at Corinth, where skill in gymnastics, poetry and music contended for a wreath of pine.  
*der Götterfreund, the friend of the gods.*  
 Rhegium, a Grecian colony in lower Italy, the present Capo dell' Armi.  
 des Gottes voll, *full of the god*, of poetic inspiration.

2. *Bergerücken*, *mountain-ridge*. (*Rücken* is lit. *back* — applied to anything formed similarly. — The English *rick*, in *hayrick*, &c. is hence derived).  
*Acrokorinth*, the citadel of Corinth, situated on a high rock.  
*Poseidon*, Neptune, in honour of whom these games were celebrated.  
*Fichtenhahn*, *pine-groves*.  
 in graulichem Geschwader, lit. *in a grayish squadron*, in dusky swarms, or trains. Burns speaks of the "*black'ning trains o' crows*."

4. *gebrang*, *narrow, close*.

8. *Prytanen*, the persons exercising the highest offices of the magistracy were so called in several of the free states of Greece.  
*Manen*, the *Manes*, spirits of the dead.
9. *Helios*, the sun-god.
10. *Menschenwelle*, wave (*throng*) of the multitude.
11. *herbeigeströmt*, streamed in.  
*dumpfsbrausend*, hollow-roaring.
12. *Theseus Stadt*, Athens, where Theseus had reigned.  
*Apulis*, a sea-port in Boeotia.  
*Phocis*, a district in central Greece.  
*Spartanerland*, land of the Spartans, Sparta.  
*Schaugerüste*, exhibition-scaffold, the stage.  
*des Chores grauser Melodie*, alluding to the choruses in ancient tragedy.
13. *Riesenmaß*, gigantic measure (size).
14. *entfleischt*, deprived of flesh, fleshless.  
*düsterrot*, darkish-red.  
*Menschenstirnen*, brows of men.  
*giftgeschwollen*, poison-swollen.
15. *besinnungraubend*, sense-depriving.  
*herzbethörend*, heart-frightening.
16. *Fehle* (*Fehler*), fault, blemish.
20. *Kranichheer*, swarm of cranes.
21. *Mörderhand*, murderer's hand.  
*Kranichzug*, flight of cranes.
22. mit *Blitzausschläge*, with lightning-stroke (swift as lightning).:  
*gerochen* (*gerächt*), from *rächen*, to revenge.
23. *schreckenbleich*, i. e. vor *Schrecken* bleich, pale with fright.  
*die Schuldbewußten*, they, conscious of their guilt.

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### 57. *Hero und Leander*.—*Hero and Leander*.

The subject of this story is taken from Musæus. Mr. Price has given an excellent version of it in

Blackwood's Magazine for February 1837. The story is also the subject of a poem by Marlowe, the contemporary of Shakspeare.

St. 1. *altergrau*, i. e. *von Alter grau*, *grey with age*.

*Hellespont*, now the Dardanelles. It is about a mile broad in the narrowest part, and, as has been proved by Lord Byron, may be crossed by an expert swimmer. Abydos was situated on the Asiatic side, and Sestos on the European.

*Gelsenporte*, *rock-gate*.

2. *Göttermacht*, *divine power*.

*Hebe*, the goddess of youth.

3. *Gelsenthurm*, *rock-tower*.

*Wogensturm*, *storm of waves*.

*einsam grauend*, with the fear accompanying solitude.

*der Heißgeliebte*, *the ardently-loved*.

4. *aus des Labyrinthes Pfaben leitet sie* (*die Liebe*), &c., alluding to the story of Theseus, to whom Ariadne gave a ball of thread, to lead him out of the Labyrinth, in which he had been shut up to be devoured by the Minotaur.

*spannt die feuersprüh'nben Thiere*, &c. Jason, a Grecian hero, who went to fetch the golden fleece from Aëtes, king of Colchis. He was promised its delivery, on condition that he would tame bulls that breathed flames, and had feet and horns of brass, and plough with them four acres of land sacred to Mars. Medea, the king's daughter, out of love to Jason, gave him a mixture to render him invulnerable. Jason, following her advice, forced the bullocks under the yoke, and ploughed the field. *mächtig raubt sie* (*die Liebe*) *das Geliebte*, &c., alluding to the fable of Orpheus and Eurydice.

5. *Pontus* (*Euxinus*), now called the Black Sea.

6. *Liebesarme*, *arms of love*.

*Götterlohn*, *god-like reward*.

8. *Himmelsbogen*, *heaven's arch, firmament*.

*beeist, icy, covered with ice*. (The very expressive prefix *be-*, which is retained in many English words, is unhappily dropped in others.)

9. *Felsenfchloß, rock-castle.*  
die *Sonnentroße*, the horses which Phœbus drove around heaven.
10. *Delphinenschaaren, dolphin-swarms.*  
Thetis, a goddess of the sea.  
Liebesbund, love-bond.  
Hekate, Hecate, a goddess whose power extended over heaven, earth, sea, and hell, and supposed to preside over magic enchantments.
11. mit *Schmeichelbönen*, with *caressing accents*, flattering words.
12. *Felsenmauern, rock-walls* (of her father's castle).  
grauenvoll, awe-full.
13. *Eros, Eros*, the god of Love.  
Helle. Helle fled with her brother Phryxus from Greece, to escape the oppression of her step-mother Ino ; by her mother's advice she crossed the sea on a ram with a golden fleece, but was drowned in the middle of the strait, which was called after her name. in *Jugendfülle*, in *fulness (bloom) of youth*.  
Meeresgrund, bottom of the sea.
14. *Wassergrotte, water-grotto.*
15. *gewitterschwer, big with storm.*
16. *Wetterbäche, lit. tempest-rivers*, the rain falling in torrents.  
Felsengräufe, rock-vaults.  
Wasserschlund, water-gulf, or abyss.  
Höllenrachen, jaws of hell.
17. *meer gewohnt, sea-accustomed.*  
sturmerprob<sup>t</sup>, storm-proved.
19. *Lügenreich, empire of deceit.*  
der *Berrathne*, he, the deceived.
20. *unzerschmettert, uncrushed, unshattered.*
21. *Aphrodite*, the Greek name for Venus ; (see p. 17).  
Hero was her priestess.  
sturmbewegt, storm-moved.
22. *Leucothea, a goddess of the sea, propitious to mariners.*  
Wellenreich, empire of waves.

in *Sturmendöthen*, *in storm-perils.*

23. *Goß*, i. e. Aurora, usually represented on a golden phaëton drawn by winged horses.  
*Spiegelglätte*, *mirror-like smoothness.*  
*Felsenwand*, lit. *rock-wall*, rocky side.

24. *entseelst*, *lifeless.*

26. *Meerflut*, *ocean-flood.*  
 in *seinen Flutenreichen*, *in his flood-empires.*  
*unerschöpft*, *inexhausted.*

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### 58. *Kassandra*. — *Cassandra*.

“Cry, Trojans, cry! lend me ten thousand eyes,  
 And I will fill them with prophetic tears.”  
*(Troilus and Cressida, II. 2.)*

Cassandra feels herself unhappy as a prophetess; as such she is not allowed to become wife and mother, and to fulfil the destination assigned to woman by nature. Cassandra was the handsomest of the daughters of Priam and Hecuba, and had a sister, Polyxena, whom Achilles had observed when fighting under the walls of Troy. Upon condition of peace he desired her for his consort. The festival of peace was therefore to be solemnized between the Greeks and Trojans, and Polyxena became united to Achilles. Cassandra praises the happiness of her sister, whilst she, a prophetess, indulges in a hopeless passion, embittered by the knowledge that Corœbus returns her love. He had come to assist the Trojans, in order to gain the hand of his beloved; — but her hopes and wishes could never be fulfilled. The fable says, that Apollo loved Cassandra, and that he promised her the gift of prophecy on condition of her returning his love. She afterwards refused to fulfil her promise, and the god, in his anger, caused that her prophecies should never gain belief. The gift of

prophecy deprives her of all happiness : whilst looking into futurity she becomes lost to the present, and sees only coming disaster and destruction. She predicted the fall of Troy, and felt by anticipation the sorrows of the approaching misfortunes. A prey to melancholy forebodings, the intelligence of Achilles' death reaches her. The Trojans had only pretended to assent to the proposal of Achilles, but when he came to the feast to which they had invited him, Paris, concealed behind the statue of Apollo, wounded him with the fatal arrow. The dying hero implored that Polyxena, after the fall of Troy, might be sacrificed at his tomb, which was fulfilled. Cassandra, after the burning of Troy, was allotted to Agamemnon. She died, as she had foreseen, in a foreign land, by the hand of Clytemnestra, the faithless wife of Agamemnon, who himself fell by the same hand.

St. 1. *Jubelhymnen, hymns of joy.*  
 in der Saiten goldnes Spiel, for, in dem Spiel der  
 goldnen Saiten.  
*thränenvoll, tearful.*  
*weil der herrliche Pelive, &c.* Achilles, son of Peleus  
 and Thetys.

2. *Corbeerreiser, laurel-branches.*  
*Thymbrier, Thymbrian, or Thymbræos, an epithet given*  
 to Apollo from his temple at Thymbra, a town in  
 Troas.  
*bumpf erbrausend, hollow-roaring.*  
*bacchantisch, bacchanalian.*

3. *Corbeerhain, laurel-grove.*  
*Priesterbinde, a band or fillet which priests wore round*  
 the head.

5. *Opferbrand, sacrificial fire.*

6. *Pythisher, an epithet given to Apollo from his having*  
 killed the serpent Python.

7. *das Verhängte—Gefürchtete, what is decreed—dreaded.*

9. *Augenblick, moment, i. e. present enjoyment.*

10. *der Meinen*, *of my relations*.
11. *Luftgefühle*, *joyful feelings*.  
*wer erfreute sich*, *he who could rejoice in*.
12. *Hellenen*, *Hellenes*, *Greeks*.  
*bräutlich*, *as (his) bride*.
13. *styg'scher Schatten*, *Stygian shade*.  
*nächtlich*, *darkly*.
14. *Proserpina*, the goddess of the infernal regions.
15. *und den Mordstahl seh ich blinken*, &c. *Cassandra*,  
after the fall of Troy, fell to the share of Agamemnon, who carried her to Mycena.  
*Mörderauge*, *murderer's eye*.
16. *Eris*, the goddess of discord.  
*Ilion*, the citadel of Troy, and, generally, Troy itself.

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### 59. Die Bürgschaft. — *The Bail*.

The narrative in this ballad is differently related by ancient writers; but Schiller himself, in a letter to Goethe, says, that he took the subject from Hyginus. It has been set to music by Bachmann and A. Mayer.

- St. 1. *Dionys*, Dionysius, the king of Syracuse, lived 400 B. C.  
*de n Dolch*, accus. absolute, for *mit dem*, or *mit einem*.  
*ihn schlugen die Habscher in Bande*, (on which) *the bailiffs put him in fetters*.
2. *um*, *for*; *um etwas bitten*, *to ask for something*.  
*entrinn' ich*, (*if*) *I escape*.
3. *ärger List* (*Ärglist*), *malice*.  
*wenn*, &c., for *wenn die Frist verstrichen* (from *verstreichen*, *to elapse*) *ist*.  
*erbllassen*, *grow pale*, i. e. *die*.
4. *gebeut*, from *gebieten*, *to command*.
5. *liefert....aus*, from *ausliefern*, *to deliver up*.
7. *an Ufers Stand*, the article is omitted before *Ufers*, by  
poetical license.  
*wie weit....auch*, *however far*.

Stimme, die rufende, poetically for die rufende Stimme.

stößet, &c., *pushes off from the shore.*  
wird zum Meere, *becomes a sea.*

8. der Freund mir, for mein Freund.

10. die raubende Rotté, *a band of robbers.*  
nächtlichem Ort, *nightly (dark) recess.*

11. Nächsten, *the nearest (one).*  
um....willen erbarmet euch, *for the....sake have pity.*

12. aus Räuberhand, *out of the robbers' hands.*

13. stille hält, *stops.*  
geschwätzig, *prattling.*

14. sieht er die Straße ziehn, *he sees passing along the road.*  
eilenden Laufes, *genit. absolute, for in eilendem Laufe.*

15. Hüter, *guardian, housekeeper.*

16. gewartet' (for gewärtigte er), *he expected.*

17. des — for dessen; sich rühmen, *to boast, governs the genitive.*  
gebrochen — ellips. habe.  
er schlachte, &c., *let him kill two victims.*

18. um steh'n, *to stand round.*  
Chor, poet. for Haufen, *crowd.*  
mich Henker, &c. .... "Exclamatque a longe: Sustine, carnifex! adsum quem spopondit." — *Hygin.*  
gebürget—ellips. hat.

19. in den Armen, &c., *(they lie) in each other's arms.*  
thränenleer, *tearless.*  
Wundermähr, *wonderful tale, marvellous story.*  
Rührren, *emotion, for Rührung.*

20. es ist euch gelungen, *you have succeeded.*  
das Herz mir, for mein Herz.  
die Treue, sie ist doch kein leerer Wahn. A similar expression occurs in "Die Worte des Glaubens":  
,,Die Tugend, sie ist kein leerer Schall."'  
nehmet....an, *receive;* zum Genossen, *for a partner.*  
ich sey, *let me be.*

60. *Der Taucher.* — *The Diver.*

In the poem of "*Leander*" love is the motive; in "*Die Bürgschaft*" it is friendship, and in "*Der Taucher*," first honour, and then love, honour, and ambition conjoined. The history of the Diver has been variously related, and it is uncertain from what quarter Schiller derived the materials of his poem. Many particulars, however, in this ballad agree with the narrative given by Athanasius Kircher. "I subjoin the history of an event," he says, "which happened under king Frederick of Sicily, and which confirms what has been related of the unevenness of the bottom of the sea. There was at that time, in Sicily, a celebrated diver named Nicolaus, who from his dexterity in swimming was commonly called *Pescecola*, i. e. Nicolaus the Fish. From his youth accustomed to the sea, he surpassed every one in swimming, and was engaged in the search of oysters and corals, by the sale of which he subsisted. He was so fond of this kind of life, as to remain frequently for days together in the water, and to feed upon fishes. More than once he is said to have swum as far as the Liparian islands. By constantly being in the water, his nature had so changed, that he became a kind of amphibious animal. The king of Sicily, coming to Messina, and hearing much about the diver, wished to see him; he was long sought for, on land and in water, before he was discovered. The king, who had heard many marvellous stories about Charybdis\*, wished to have it explored by the diver, and commanded him to descend to the depth of the sea; and

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\* A whirlpool near Messina, which has now lost much of its violence, but was still dreaded by the navigator in the 16th century, as may be inferred from Kircher's description of it, in his "*Mundus Subterraneus*."

to encourage him, he cast a golden cup into the water, promising it him as a reward, if he would dive and fetch it up. Upon this Nicolaus threw himself into the whirlpool, and remained three quarters of an hour under water. At last he was thrown up with great force by the waves, holding the cup triumphantly in his hand ; he was then conducted to the palace, and richly rewarded. When asked again to dive into the whirlpool, he declined it ; but a purse filled with gold, and another cup being thrown in the water, tempted him. He leaped in a second time, and reappeared no more."

The beauty of this ballad, and the vivid reality with which it describes the wild raging of the waters, astonish us the more, when we consider that Schiller never so much as saw a waterfall. He told Goethe, that before writing this poem he had carefully studied Homer's description of Charybdis.\* Humboldt and Goethe agree in saying, that the traveller who visits the Falls of the Rhine, has forcibly recalled to his recollection Schiller's words, „es wallet, es siedet, es brauset und gischt"—a verse which describes powerfully that extraordinary scene. The poem of "*Der Taucher*" has been set to music by Bornhardt, Edmer, Kanne and Wineberger, and is sometimes performed in concerts in Germany.

- St. 1. *Rittermann oder Knapp(e), be it knight or squire.*
2. *die.. hinaushängt in die, &c., which hangs out in (over) the, &c.*
4. *Edelnecht, the same as Knapp, squire of a knight.*
5. The construction is : *und wie er blickt hinab in den Schlund, die Charybbe gab wieder jetzt brüllend die Wässer, die sie hinunterschläng (for hinuntergeschlungen hatte, had swallowed down).*

\* *Odyssey, xii. 234—243.*

7. **Fröllenzaum**, *space of hell, hell.*  
die brandenden Wogen, *the dashing surges.*  
in den strudelnden Trichter, *in the whirling funnel — whirlpool.*
8. eh' die Brandung wiederkehrt, *before the surf returns.*  
sich Gott befiehlt, *commends himself to God.*  
hinweggespült, *washed away.*
9. **Wasserschlund**, *abyss of water, gulph.*
13. **schwanenweiß**, *swan-white.*
14. **Wasserhöhle**, *water-hole.*
16. **versuchen**, *to tempt.*  
die Götter. Schiller uses sometimes this plural where the scene of action is remote from the time of Greek and Roman mythology.
17. **blitzschnell**, *with the quickness of lightning.*  
wildfluthend, *wild-flooding.*  
Doppelstrom, *double-stream.*
18. **Felsenriff**, *ledge (ridge) of rocks.*  
das Bodenlose, i. e. die bodenlose Tiefe; *adjective as a substantive.*
19. **bergetief**, *mountain-deep — deep as mountains are high.*  
Salamandern und Molchen und Drachen, *meaning all sorts of hideous monsters.*  
Höllenrachen, *jaws (gulf) of hell.*
20. **geballt**, *squeezed into balls.*  
Hammer, *Zigæna, or Balance-fish.*
21. **Karven**, *any sort of deformed reptiles dwelling in the sea.*
22. und schaudernd dacht' ich's, *viz. that I was so far from human aid, alone, &c.*  
es kroch heran, *it (something hideous) crept towards me.*  
es regte hundert Gelenke zugleich, *it moved a hundred joints at once (meaning enormous sea-polypi).*
23. **schier**, *sheer, quite, entirely.*  
Edelgestein, *precious stones, jewels.*
25. **Eh(e)gemahl**, *spouse, husband.*

26. mit Himmelsgewalt, with heaven's (heavenly) power.  
 es blist... ihm tñhn, i. e. seine Augen blitzen (strahlen) tñhn.  
 auf Leben und Sterben, on life and death.

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61. Ritter Toggenburg. — *Sir Knight Toggenburg.*

The affection described in this ballad, which Franz Horn, the commentator on Shakspeare, calls „das reinste, klarste, bis in das Innerste vollendetste aller Schiller-schen Gedichte,” is that of true and faithful love—love unto death—but which in this instance meets with no corresponding return. She whom the knight loves is devoted to another love—that of heaven, which renders her insensible to earthly attachment. The deeply rooted affection which he bears in his heart, no time or distance could extinguish, but his disappointment at length yields to resignation.

The ideal of romantic love is that hopeless attachment which is nourished in spite of every difficulty and discouragement. Constancy of affection united with resignation, in such circumstances, excites our deepest sympathy.

Several legends, relating a similar romantic story, are to be found in Switzerland, the Tyrol, and on the Rhine; but, as they differ more or less from Schiller's ballad, it is uncertain from which of them he took his materials. Zumsteeg, the celebrated composer of Bürger's ballads, has also this one set to music.

Toggenburg, a castle in a district of the same name, in the canton of St. Gall.

St. 1. *Schwesterliebe, sister's love.*

ruhig, &c. The sense is this: ich mag es (i. e. I would like), daß ihr ruhig (vor mir) erscheint (i. e. zu mir kommt), und ruhig wieder hinaus geht.

2. *Mannen, vassals.*

in dem Lande (der) Schweiz, for in dem Schweizer-  
lande. This cannot be taken as strictly historical,  
because the county of Toggenburg was at a later  
period incorporated in the confederacy; and at the  
time to which this romance alludes (the twelfth cen-  
tury), Switzerland, as a country, did not exist.

4. *Joppe*, a sea-port in Syria.
5. *Donnerwort*, *thunder-word*, a word, or piece of news,  
which startles like an unexpected clap of thunder.
6. *härenes Gewand*, *hair-garment*, such as is worn by  
hermits.
8. *Stundenlang*, *hours long*, *for hours*.  
*engelmild*, *mild as angels*.

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## 62. *Der Kampf mit dem Drachen. — The Fight with the Dragon.*

Schiller, when he wrote this ballad, was engaged in the study of the history of the knights of Malta, with a view to illustrate by a tragedy the siege of Malta by the Turks in the sixteenth century, and the valorous resistance of the garrison of St. Elmo. In that drama he intended to represent obedience to the law as the highest virtue of Christian knighthood. It is to be regretted that he finished only one scene. — The subject of the ballad is founded on an event, in the narration of which historians pretty nearly agree. The best account of it is that given by Bosin, and Vertot d'Aubœuf, who relate, that, in the years 1323 — 1340, Helion de Villeneuve was Grand Master of the Order. Reasons of kindness and prudence induced him to prohibit the knights, on pain of forfeiting their Order, the combat with a certain serpent, an amphibious animal of immense size, which made its appearance in the marshes and on the banks of the rivers, and did great mischief to the inhabitants,

several of whom it had devoured. The monster's retreat was a cavern near a pool at the foot of mount St. Stephen, two miles distant from Rhodes. The cavern was high up in a rock, and the neighbourhood where the dragon dwelt was called "The Road of Misfortune." Several knights had at different times gone forth for the purpose of killing the monster, but none had succeeded in the attempt ; and as none of them returned, the Grand Master issued this interdiction. A Provençal knight, however, named Dieudonné de Gozon, deeming it a disgrace to the Order, that none should further venture to combat the monster, resolved to deliver the island from the dragon, or perish in the attempt. Having observed that the belly of the serpent was unprotected by scales, he formed his plan, and returned to his castle of Gozon, in Languedoc, to prepare for its execution. He got an image made of the dragon, of wood and pasteboard, and trained his dogs and horse to attack it. This he continued for several months, and when his dogs were sufficiently taught, he returned to Rhodes. On arriving, he secretly sent his arms to a church on mount St. Stephen, and afterwards went there himself accompanied by two attendants. He entered the church, and having commended himself to Heaven, he armed himself, mounted his horse, and ordered his attendants to return to France should he perish in the combat ; but should they observe that he was wounded, or the serpent killed, to come to his assistance. He then rode up the mount towards the pool and the cave of the serpent, which, roused by his shouts, came forth with glaring eyes and open jaws, ready to devour him. He thrust his lance at the monster, but without effect ; again he tried, but his horse recoiled before the pestiferous breath of the serpent. De Gozon then leaped down, and attacked the serpent, sword in hand. With a stroke of its tail it flung him to the

ground, and would have devoured him, had not the dogs rushed to his rescue. He then succeeded in thrusting his sword deep into the monster's body. As soon as the news of the death of the monster reached the town, the people flocked forth to meet the knight. He was conducted in triumph to the palace. But the Grand Master, with looks of displeasure, asked him, to the wonderment of all around, whether he had not known<sup>\*</sup> of the proclamation he had issued, and if he expected to violate the law with impunity. The Grand Master then instantly ordered him to prison ; and, assembling the Council, he stated, that the Order was bound to punish such an act of disobedience, and moved, that the victory over the dragon should turn to the knight's dishonour and ruin. The Council, however, mitigated the sentence, which was that he should be deprived of the habit of the Order. After this punishment had been inflicted, the Grand Master's severity relaxed. He arranged, that intercession should be made for the knight, and he himself would have made it, but for the office he held. The Knights Commanders therefore interceded for him : he was re-invested with the habit of the Order, and was overwhelmed with kindness. The Grand Master presented him with rich commanderies, and made him governor of the island. After the Grand Master's death he was elected to succeed him, and continued in that office for seven years. He died in 1353, and his tomb received the simple inscription, "*Draconis Extinctor*" (the Destroyer of the Dragon).

Retzsch has beautifully illustrated Schiller's ballad in a series of outlines, which are probably familiar to the student.

St. 1. *Rhodus, Rhodes*, an island on the coast of Asia Minor, for a long time the residence of the Hospitallers, or knights of St. John of Jerusalem, a secular order instituted at the time of the Crusades, which had to

perform the vow of assisting pilgrims, and nursing those amongst them who were sick or poor. At a later period its code of statutes was of a mixed nature, partly military, partly spiritual, and the Grand Master of the order had widely extended power.

*Menschenstross, crowd of people.*

*mit Krokodileszähnen, with crocodile's jaws.*

2. *Lindwurm, lind-worm*, a fabulous monster, a sort of dragon.

*den gewalt'gen Strauß, the mighty combat.*

*im Flug (flugß), in haste, speedily.*

3. *der Meister* (i. e. *Großmeister*), the *Grand Master* of the Order, *Helion de Villeneuve*.

*nachdrängen, to press (to throng) after.*

*Felsensteig, rocky path.*

*Gnadenbild, image of grace, holy image*: the image of the Virgin and Child in the little church mentioned afterwards.

4. *Gehorsam*, the three monastic vows of the knights of Rhodes were, Obedience, Poverty, and Chastity.

5. *versiegen, to reply.*

*mit frevelm (i. e. frevelhaftem) Muth(e).*

*mit gesegtem Geiste, with composed spirit.*

*mit Kluggewandtem Sinn, with prudent and skilful mind, fitted to meet emergencies.*

6. *Streitbegier, eager desire for the combat.*

7. *die Lieder melden, i. e. die Lieder der Griechen, Homer, &c.*

*Leu (or Löwe), alluding to Hercules, who killed the Nemean lion.*

*Minotaur, a fabulous monster, half man, half bull, that devoured men.*

*ließen sich das Blut nicht dauernd, did not regret the blood they lost by it.*

8. *des Raubthiers Fährte, the track of the beast of prey.*

9. *das Meer durchschneiden, to cross (lit. cut through) the sea.*

*getreu den wohlbemerktten Zügen, true to (in true imitation of) the well-observed features.*

ein Drachenbild, *an image of the dragon.*

10. Höllenthör, *gate of hell.*  
dräun, i. e. drohen.

11. ein Doggenpaar, *a couple of hounds.*  
von flinken Läufen, lit. of *quick legs*, nimble-footed (a hunting term).  
Ur (or Auerochs), *urus*, or *wild bull.*

12. einhacken, *to hack into*, to lay hold of with rending teeth (a hunting term).

13. ob auch (or obgleich), *though, although.*  
als sie Jedes recht begriffen, *when they had learned* (lit. seized) *everything well.*

14. versucht, *tried.*

15. Kirchlein, diminut. of Kirche.  
auf eines Felsenberges Foch, *on a rocky mountain-ridge.*  
Jesusknabe, *image of the infant Saviour.*  
den die drei Könige begaben, *whom the Three Holy Kings present with gifts.\**

16. eingesprengt, *broken in, opened.*  
wie der Höllendrache, *like the dragon of hell*, Cerberus.  
hergewallt, *proceeding hither* (on his pilgrimage). The verb kommen takes the past participle, in English the present.  
Unglücksstraße, *fatal road*—“Mal Passo, Maupas, Malla Via.”—*Basio.*

17. Strauß, *fight, combat, scuffle.*  
Christuskind, *the infant Jesus.*

18. flugs schlagen meine Doggen an, *my dogs directly begin to bark (anschlagen, to bark).*  
zum Knäul geballt, *rolled up into a ball.*  
auf jagen ihn, *they start it.*  
pfeilgeschwind, *arrow-swift, as quick as an arrow.*

\* The Legend of the Three Holy Kings has been illustrated by Gustav Schwab, in *Twelve Romantic Ballads*, replete with all the charm of the pious credulity and simple-hearted belief of the middle ages. An English version of the first of these ballads has been given by Mr. Macray in his “Translations from the Lyric Poets of Germany.”

19. *Schuppenpanzer, scaly coat-of-mail.*  
*Basiliskenblick, basilisk-glance.*  
*und je so war's um mich geschehen, and now I thought myself lost.*
20. *Felsenharnisch, lit. rock-harness, coat-of-mail.*  
*Schweif, tail.*  
*wuthentbrannt, rage-inflamed.*
21. *schwarzquellend, black-flowing.*  
*Riesenball, giant-ball, enormous weight.*  
*neugestärkt, new-strengthened, invigorated.*
22. *Heldenstirne, hero's front.*  
*Triumphgepräng, triumph's pomp.*
24. *wo der Herr....da stifteten, viz. in Jerusalem.*

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63. *Der Gang nach dem Eisenhammer. —*  
*The Errand to the Iron Forge.\**

Similar stories exist in the old French romances. One is found in "Polychrest Meletaon's School of Virtue," and another, still more resembling this ballad, in "Pelbart's Collection of Sermons." There is also a German tale very similar to that of Fridolin; but as Schiller names the locality of his ballad *Saverne* (the French for *Zabern*, a town in Alsace), it may be inferred that he took the subject from the French. The delineation of character in this poem is beautifully drawn; the gentle nature of the lady and her page, and the savage ferocity of the forge-men, are described in language equally appropriate, and the villainy of Robert is in fine contrast with the simple innocence of the young Fridolin. This ballad has also been illustrated by Retzsch, and set to music by B. A. Weber, Rong, and Butze.

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\* *Eisenhammer*, lit. iron-hammer, usually comprises a Foundry as well as a Forge. — *Der Gang* is strictly *the walk*, but it implies here *the going of an errand*.

St. 1. *Knecht, page.*

*Fribolin*, Swiss diminut. form of *Frieb*, i. e. *Gottfried*.

2. *that nimmer sich genug*, he never felt satisfied that he had done enough, exerted himself sufficiently.

3. *Dienertroß, train of servants.*

*Kindesrecht, filial right.*

4. *böse Schadenlust, malicious wish to injure.*

5. *herücken, to ensnare, to entrap.*

6. *Brau'n* (i. e. *Augenbraunen*), *eyebrows.*

*Weibestugend, woman's virtue.*

8. *du bist des Todes, thou art (a man) of death, i. e. a dead man.*

9. *indem 's, for während es.*

*durchrieseln, to thrill through (the body).*

10. *dass mir's entfahren, that it has escaped me.*

*befahren, i. e. befürchten, to fear, to be afraid of.*

11. *Eisenstufe, iron-ore.*

*den Brand nähren, to feed the flame.*

12. *bildsam, formable, capable of being moulded into form.*

*für und für, for ever and ever.*

13. *dass er zu Asche gleich vergehe, that he may change immediately to ashes.*

14. *entmenscht, inhuman, brutish.*

*mit roher Henkerslust, lit. hangman's joy, with rude, bloodthirsty joy.*

*Mordverlangen, murderous desire.*

*Todesopfer, victim of death.*

15. *Heuchelschein, hypocritical mien.*

16. *Hammer, forge (a mining term).*

17. *liegt mirrank der Sohn, i. e. mein Sohn liegt rank.*

18. *vielwillkommen, very welcome.*

*Glockenstrang, bell-rope.*

*hellschlagend, clear-beating.*

*hochbegnadet, grace-bestowing.*

19. *Chorgehülfe, chorister, sacristan; das Chor, the chancel.*

20. *also bald* (*alēbald*), *forthwith.*  
*Stola*, the stole, a long scarf of white silk, going round the neck, and falling down to the knees, worn by the clergy of the Roman Catholic church.  
*Cingulum*, the girdle of the priest.

21. *Ministrant*, the attendant of the priest during the mass.  
*Meßbuch*, *mass-book*, *missal.*  
*Sanctus*, the *Sanctus*, a portion of the music in the mass.

22. *den gegenwärt'(i)gen Gott*, *the present God*; the Host, according to the doctrine of the Roman church.  
*in hoherhabner Hand*, *in his high-raised (uplifted) hand.*  
*Sakristan*, *sacristan*, *sexton.*  
*Glöcklein*, diminut. of *Glocke*.

23. *was Brauch ist.....er hat es alles inne*, *he is perfectly acquainted with the service.*  
*Vobiscum Dominus*, a part of the music in the service of the mass.  
*der Schlott*, *the funnel of the chimney.*

25. *der ist besorgt und aufgehoben*, *he has been taken care of and provided for.*

26. *nimmermehr!* *never!* *impossible!*

27. *Rosenkränze*, *rosaries.*

29. *es überlauft ihn Kalt*, *he is seized with a cold shuddering.*

30. *tiefbewegt*, *deeply moved.*  
*wie schlimm wir auch berathen waren*, *how badly we were advised.*

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64. *Der Graf von Habsburg.—The Count of Habsburg.*

“ This is a truly noble poem. It is altogether derogatory to it to call it a ballad : for it relates a very singular and interesting historical fact, in the highest

tone of true poetry and right feeling. Rudolph of Habsburg will certainly never die, for he has his poet ; his name has here been embalmed by Schiller in a memorial as enduring as its language. Though all the historical records of Germany, or others where he is mentioned, should have the fate of the lost Books of Livy, he will eternally survive in these imperishable Decades : nay—even though the written songs of her bards should be effaced by Time, this will remain indelibly inscribed in the minds of her sons : for I cannot but think that thousands of Germans have this by heart, and teach it to their children, as we do our “The Mariners of England,” or “Rule Britannia.” What a glorious subject for a picture — the Banqueting Hall of Aachen ! Will no English painter do us this ? The incident related by the Minstrel-Priest is a favourite with German artists.” — (*The Song of the Bell and other Poems of Schiller. London, 1838.*)

After the death of the emperor Frederick II., in 1250, the epoch commonly termed the Interregnum commenced in Germany—a period when the German empire was under no established rule, when disorder prevailed, the laws were disregarded, and sword-(club-) law was revived, and exercised even by the inferior nobility. At last, in 1275, Count Rudolph of Habsburg was elected emperor ; and with a vigorous hand he put an end to these disorders and such a lawless state of things.

Schiller tells us, that he took the subject of this ballad from *Ægidius Tschudi*, who wrote a Swiss Chronicle. This writer narrates the story thus :

Count Rudolph of Habsburg, afterwards king, once rode out a-hunting. On coming to a meadow, and being separated from his attendants, he heard the tinkling of a bell, and out of curiosity he rode through a wood towards the sound, to ascertain what it was.

There he saw a priest bearing the sacrament, and the sacristan preceding him with the bell. Rudolph dismounted from his horse, and knelt down before the sacrament. Hard by ran a brook, which had been swollen by the rain, in so much that a bridge which crossed it had been carried away. The priest stopped, and was taking off his shoes to wade through the water, when the Count enquired whither he was going. "I am bearing the sacrament," said the priest, "to a sick man, and finding the bridge carried away I am obliged to wade through the river." The Count let the priest mount his horse, who hastened on his way. When the priest returned he thanked the Count for the kindness he had shown to him. Rudolph replied: "God forbid that I should ever again mount the horse which has carried my Lord and Creator. If you deem it unlawful to keep it for your own use, keep it at least for the service of the Lord, since it is from him I have received soul, body, honour, and wealth." The priest replied: "Sir, may God bestow upon you honour, property, and rank here, and salvation in heaven!" In the course of time the priest was chosen chaplain to the electoral Archbishop of Mentz, and everywhere he extolled Rudolph, so that his name acquired wide-spread fame throughout the empire, and he was afterwards elected King of the Romans.

This is the narrative of Tschudi. Other writers assign different causes for the election of Rudolph; as, that he had shown hospitality to the Archbishop of Mentz on a journey to Rome, and provided him with an escort.

Habsburg is situated in the Swiss canton of Aargau. Rudolph was fond of dwelling in that ancient castle, the ruins of which are yet to be seen. It is said, that in the village of Meggen is still an old picture on which this occurrence, and a view of the scenery about

the spot where it took place, is represented. The following verses are inscribed on it :

„Steh Leser still im wenig Wort  
Betracht dies Gemähl und Lehre  
Wie Habsburg, Graf an diesem Ort,  
So Gott als Priester ehre.  
Sein Pferdt giebt er dem Pfarrer,  
Und macht ihn zu reiten.  
Empfangt zum Lohn die Kaisers Kron  
In kurz erlebten Zeiten.“

Andreas Romberg, the celebrated composer who has set to music several other poems of Schiller, has also adapted this ballad.

St. 1. *Kathen*, the ancient Aquisgrana—Aix-la-Chapelle. The emperors of Germany were generally crowned there, from the time of Charlemagne, A. D. 800, to that of Ferdinand I., 1558, and after that at Frankfort on the Maine.

*Kaiserpriadyt*, *imperial splendour*.

*Macht*, for *Majestät*.

*Krönungsmahl*, *coronation-banquet*.

*der Pfalzgraf des Rheins*, *the Count Palatine of the Rhine*.

*der Böhme*, *the Bohemian* (king).

*die Wähler*, *die Sieben*, *the Electoral Seven* : the Seven Princes (like the Seven Cardinals who elect the Pope) of Germany, who, in virtue of an hereditary right, formed the College of Electors, in whose votes lay the Election of the Emperor. There were three spiritual Archbishops, to whom were added four secular Princes. Their offices were divided as following : — 1. The Archbishop of Mentz : Archchancellor of the German empire. — 2. The Archbishop of Treves : Chancellor of Burgundy. — 3. The Archbishop of Cologne : Chancellor of Italy. — 4. The Count Palatine of the Rhine : Grand Sewer of the Empire, who at the Coronation Procession bore the imperial globe and set the dishes on the table. — 5. The Duke of Saxony-Wittenberg : Great Marshal of the Empire, sword-bearer and ecuyer. — 6. The

**Margrave of Brandenburg** : Great Chamberlain of the Empire, sceptre-bearer, who presented the wash-water to the Emperor, and managed the household-affairs. — 7. The King of Bohemia, Cup-bearer of the Empire, had not been present on this occasion, the humiliation of Ottocar having been one of the conditions of Rudolph's election. On this account, though one of the most powerful members of the empire, he had not even been invited to the election; the whole plan had been kept a secret to him, and speedily executed without him. Schiller, in mentioning the Bohemian Elector, seems only to allude to the functions which were his customary prerogative. In a note attached to the poem, Schiller says himself that the King of Bohemia did not exercise his high office at the imperial coronation of Rudolph. It is to be mentioned, that the Counts of Bavaria and Hanover have also sometimes been of the number, which has occasionally varied.

2. **Kaiserlos**, without an emperor; **die Kaiserlose Zeit**: the time when the people had no emperor.  
**nicht mehr blind waltert der eiserne Speer**—alluding to the lawless period of private warfare during the middle ages.
3. **den Sänger**, the *minstrel*. In the middle ages the bard or minstrel was a constant attendant at courts and at all festive scenes.  
**Bringer der Lust, bringer of mirth, of joy.**  
**so hab ich's gehalten von Jugend an, so have I been used to do since (my) youth.**
6. **aufs Waidwerk hinaus**, *out a-hunting*.  
**Jägergeschoß**, *the hunter's shooting-weapons*.  
**mit dem Leib des Herrn**, *with the body of our Lord*, — the host or holy wafer.  
**der Messner**, *the sacristan*.
7. **Christensinn**, *Christian-like mind or feeling*.  
**Bächlein**, dimin. of **Bach**.  
**durchschreiten**, *to walk through, to cross*.
8. **was schaffst du?** *what is thy business? what art thou going to do?*  
**Himmels kost**, *heavenly food*, — the host.  
**Wässlein**, dimin. of **Wasser**.

10. mit Demuthfinn, *with humble mind.*  
 beschreiten, *to mount.*  
 fürberhin (forthin), *henceforth.*

11. richterlich Walten, *knightly government, management.*  
 sechs liebliche Töchter. With the coronation took place the marriage-feast of three of Rudolph's six daughters, — Mechtilde, Hedwig, and Agnes, with Ludwig of Bavaria, Otto of Brandenburg, and Albrecht of Saxony. His three other daughters were successively married—Catharine to Otto, nephew of Ludwig of Bavaria, Clementia to Charles Martell, son of Charles of Anjou, and Gutta, to young Wenceslaus, son of king Ottocar of Bohemia, who had been defeated and killed in a battle against Rudolph. Wenceslaus was made captive, but was delivered by a heavy ransom paid by the Bohemians; and then he married the daughter of Rudolph, his enemy, in consequence of a former agreement between the latter and Ottocar during a momentary reconciliation. — Indeed there is not one of the old royal families of Europe, including the one which graces the British throne, not descended directly or collaterally from that of Habsburg. Its illustrious founder was a truly great prince, possessing all the virtues and fine qualities that form a superior mind, and well deserving the high eminence he attained.

12. Bedeuten (baß), i. e. die Bedeutung, *signification, meaning.*  
 göttliches Walten, *divine dispensation.*

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### 65. Der Handschuh. — *The Glove.*

Schiller himself says that this tale is a sequel to the “*Taucher*;” Goethe calls it a companion to that poem. The poet has borrowed his subject from “*St. Foix's Essay sur Paris*.” The story is also to be found in “*Brantome's Life of Gallant Ladies*.” Bandello relates a similar tale as having occurred in Spain, at Seville, in the time of Ferdinand and Isabella; after him it was told by Sansovino, and by

Belle-Forest. St. Foix mentions, that the *Rue des Lions, près St. Paul*, in Paris, derived its name from the building and the court-yards where king Francis the First kept his lions, and he then relates the story in a few words. Brantome gives it similarly to St. Foix, but more circumstantially. He says that the lady had heard much of the courage of M. De Lorges, a renowned captain of infantry. To try his courage, she threw her glove among the lions, saying that, if he loved her as he pretended, he might fetch it back. Throwing his cloak round his left arm, and seizing his sword, he courageously stepped into the midst of the lions. He rescued the glove and restored it to the lady, upon which she and all the bystanders highly extolled his valour. But De Lorges, disgusted with her wanton cruelty in thus sporting with his love, left her in scorn, exclaiming that he would willingly, at her command, have faced danger in the field, for that he had learned to brave, but that he coveted not the ignoble glory of combating with wild beasts.

„Und er wirft ihr den Händschuh ins Gesicht :  
, Den Dank, Dame, begehr' ich nicht,'  
Und verläßt sie zur selben Stunde.“

*Löwengarten, lion-garden* — enclosure where the lions were kept.

*erschauen, to perceive.*

*Leu, an old word for Löwe.*

*ausßpeien, lit. to spit out, for außwerfen, to throw out.*

*Kampfbegier, eager desire for combat.*

*Mordsucht, thirst for blood.*

*Altan, balcony, platform.*

*gelassen, quietly, coolly.*

*den Dank, &c., the reward (see below, p. 90, "Ideal und Leben").*

66. Das verschleierte Bild zu Sais.—*The Veiled Image at Sais.*

„Nur der Irrthum ist das Leben,  
Und das Wissen ist der Tod.“

At Sais, in Egypt, there was a veiled image, which was supposed to represent Truth. The poet introduces a youth, who, in his eager desire to lift the veil from the image, paid the forfeit of his life for the rash attempt. This poetical fable offers wide scope for the exercise of the imagination in its application. Schiller probably took the subject from Plutarch, who in his work on Isis and Osiris said, “The sanctuary of Athene at Sais, which by some is taken for Iris, bore the inscription, ‘I am the Universe, which is and will be ; never yet has a mortal lifted my veil.’ ”

Forschbegierde, *eager inquiry, investigation.*

Hierophant, *priest, one initiated into religious secrets.*

Drakelspruch, *oracle.*

versucht, *tempted.*

Scheidewand, *lit. partition-wall, separation.*

gewichtig, *weighty, of importance.*

zentnerschwer, *lit. heavy as a hundred weight, fig. exceedingly oppressive.*

unfreiwillig, *involuntary.*

grauenvoll, *full of horror, awful.*

lebenlos (leblos), *lifeless ; lebenlose Stille, death-like stillness.*

silberblau, *silver-blue.*

der Allerheilige, *the All-holy.*

besinnungslös, *senseless, deprived of sense.*

Fußgestell, *pedestal.*

Isis, *an Egyptian deity representing Nature.*

Weh dem, *woe to him.*

warnungsvolles Wort, *word full of warning (of caution).*

67. Die Theilung der Erde.—*The Distribution of the Earth.*

This poem apparently alludes to the common fate of the Poet, who in his devotion to the Muse disregards the ordinary affairs of life. He lives in a world created by his own imagination, and, though poor in the external favours of fortune, his “mind to him a kingdom is,” and he seeks his happiness within himself, unmindful of the world without.

St. 2. *birschen* (or *bürschen*), *to shoot* (game).  
 3. *Girnewein*, properly wine of last year; — commonly old wine.  
 4. *geschehen*, (*was*) *done*.  
 6. *verweilet*, (*hast*) *tarried*.  
 8. *was thün?* *what is to be done?*  
*so oft, as often as.*

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68. Das Mädchen aus der Fremde.—*The Maiden from Abroad.*

Poetry is represented here under the form of a maiden, coming from afar with the return of spring to the children of the earth, scattering flowers and fruits, which have blossomed and ripened in a happier clime; for poetry belongs indeed to another and a happier world. Her favourites are the loving, whom she presents with the fairest flowers; for “love is the poetry of life.” After having rendered the world happy with her gifts, the maiden takes her leave and disappears, leaving no trace behind. — Poetry, or the creative power of Genius, viewed in this light, the propriety and beauty of the language and images become strikingly apparent.

*mit jedem jungen Jahr*, i. e. *with every spring*, when the feelings participate in the universal joy of nature.

69. *Das Ideal und das Leben. — The Ideal and Life.*

This lyrical poem opens with the same idea which concludes "*Die Resignation*," namely, that man is obliged to choose between sensual happiness and peace of mind, while the gods enjoy them both united. To use Schiller's own words: „Der Mensch ist nur da ganz Mensch, wo er spielt,” which may in short indicate the theme of this admirable poem. Humboldt was struck with its exquisite beauty. He perceived in it the highest maturity of Schiller's genius, and regarded it as a true prototype of the poet's individuality; the perusal of it, he said, awakened in him the same feelings as a conversation with Schiller himself in his happiest moments. He felt in it the same dignity, an ease and gracefulness arising from the fulness of vigour, and the same tendency as in his conversation; and all this as if united into one whole, of a higher, sublimer nature; but that it required of the reader some previous study fully to appreciate it. Humboldt thought, that all depended on the first four verses, and that, as soon as the principal idea was seized, the scope and tendency of the whole poem was easily mastered. For in every afterpart, the sphere of reality is distinctly placed in opposition to that of ideality.

St. 1. *ewig klar und spiegelrein, eternally clear and pure as a mirror.*

*zephyrleicht, light as a zephyr.*

*Götterjugend, divine youthfulness.*

*wandellos, immutable, unchangeable.*

*Sinnenglück und Seelenfrieden, sensual pleasure and peace of mind.*

*des Uraniden, i. e. Jupiter, grandson of Uranus.*

2. **selbst der Styx, &c.** Pluto, the god of the infernal regions, had carried off Proserpina, the daughter of Ceres. The latter entreated Jupiter to let her daughter return to the upper world, which he promised, if it should be found that Proserpina had partaken of no food during her stay below. But in wandering through the Elysian fields she had eaten a pomegranate, and was not therefore allowed to cross the Styx, but was compelled to remain with Pluto.
3. **eignet, belongs.**  
*Zeitgewalt, power of time; temporal, worldly power.*
4. **Erdenmalen (Erdenmahlen), earthly marks.**  
**Götterbild, divine image.**  
*schweigende Phantome, the same as „leise Schatten,“ in “Klage der Ceres (St. 5)” — the silent shades (of the departed).*
5. **entstricken, to entwine, to disengage.**  
*Wirbeltanz, whirl-dance, mazy dance.*
6. **und mit Krachenbem Getöß (ellips. mögen) die Wagen sich vermengen.** Owing to this ellipsis the plural noun *Wagen* is here erroneously governed by *mögen* in the preceding line.  
**Plan (i. e. Kampfebene), plain, or place of action for the combatants.**  
*Dank, taken here in the old German sense for Kampfpreis. It occurs again in “Der Handschuh”: „den Dank, Dame, begehr’ ich nicht.“*  
**der Hippodrom (i. e. die Rennbahn), the hippodrome.**  
*wenn, for während.*
7. **Schattenlande, land of shades, of the departed.**  
**Wedselfeliebe, mutual love, reciprocal affection.**
8. **das Lobte, i. e. the rough matter, which is to be formed and animated by the artist.**  
**thatenvoll, full of achievements or deeds.**
9. **qualvoll, painful.**  
**abringen, to wrest off — to gain with great pains.**  
**Bedürftigkeit, neediness, want.**

10. *Erschaffener, a created one, a mortal.*  
*grauenvoll, awful.*

11. *Furchterscheinung, fearful apparition.*  
*des Gesetzes strenge Fessel, &c.* The sense is,—Law appears as an unwelcome fetter to him only, who is averse to, or afraid of, the laws.  
*Sklavensinn, slavish disposition.*

12. *Priams Sohn, Laocoön* (here called Priam's son — by what authority, we know not), who, when hastening to the aid of his sons, entwined in the grasp of two snakes, was also seized by them and killed.

13. *durchschnieben, to cut through, to pierce.*  
*Farbenfeuer, colour-fire, brilliant colours.*  
*Donnerwolke, thunder-cloud.*

14. *Alcib, Hercules, called Alcides after his grandfather Alceus.* This hero was from the cradle up persecuted by Juno. She caused him to do service to the king Eurystheus, who, being fearful of his powerful guest, sent him on many arduous and dangerous adventures, known as the Twelve Labours of Hercules. He also delivered his friend Theseus, who had descended to the infernal regions to carry off Proserpina. Finally he gave himself up to be consumed by fire, on mount Oeta in northern Greece ; and when he was thus purified and freed from sin, he was received as a demigod, and Hebe, the goddess of youth and cup-bearer to the gods, became his consort.  
*Tobtenfischer, the navigator of the dead, Charon.*  
*Erdenlasten, earthly burthens.*  
*unversöhnt, unreconciled, implacable.*

15. *entkleidet, unclothed.*  
*Erdenleben, earthly life.*  
*Kronion, Jupiter, son of Kronos or Saturn.*  
*Rosenwangen, rosy cheeks.*

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70. *Parabeln und Räthsel.—Parables and Riddles.*

Schiller dramatized for the German stage Gozzi's 'Turandot, princess of China.' This play is a trag-

comical fairy-tale, as Schiller calls it, the subject of which is taken from the story of Prince Kalaf in the collection of Persian tales, of which an early French translation appeared under the title of "*Mille et Un Jours, par Petis de la Croix.*" In Schiller's *Turandot* we find three of the riddles contained in his poems, with their solution.

The solution of these Riddles, which we find in his poems under the above general head, is as follows:—The first is, *the rainbow* (der Regenbogen); the second is supposed to be *the eye* (das Auge), or perhaps *fancy* (die Phantasie); the third, *moon and stars* (Mond und Sterne); the fourth, *the infinite space of the atmosphere with the firmament* (das Weltgebäude); the fifth has been interpreted as *day and night* (Tag und Nacht), like the first riddle in *Turandot*, as *youth and age* (Jugend und Alter), as *the past and the present* (Vergangenheit und Gegenwart), and otherwise; the sixth, or second in *Turandot*, *the eye* (das Auge); the seventh, *the Chinese Wall* (die chinesische Mauer); the eighth, *the lightning* (der „schlangelnde“ Blitz). Its merit consists in the ingenious representation of the mysterious powers of electricity. The ninth, the prismatic *colours*: red, violet, orange, yellow, green, blue; the „sechs Geschwister“ are explained from Schiller's papers (*Merkur*, 1808, No. 74) as „die Farben,“ to which also his epigram "*Licht und Farbe*" has reference. On other occasions, however, as in "*Die Künstler*" and "*Die Huldigung der Künste*," the poet himself adopts *seven* colours. The tenth, or third in *Turandot*, *the plough* (der Pflug); the eleventh is *fire*, in its origin nothing but a spark produced by the collision of steel and flint, and in its progress (when assisted by the sister-element, *the air*) representing the mighty, terrible element. The twelfth may be *the sun-dial* (die Sonnenuhr). The thirteenth and last is *the ship* (das Schiff).

R. 2. *meilenweit, miles off, very far away.*  
*die allerschnellste, the very quickest.*  
*mit Gedankenflug, with the flight of thought.*

3. *silberweiß, white as silver.*  
*die allerält'ste, the very oldest.*  
*unerschöpft, unexhausted.*  
*z u = gegeben, adjoined.*  
*Silberhorn, silver-horn.*

4. *unbegriffen, uncomprehended.*  
*Krystallenrein, pure as crystal.*

6. *abgemalet, depicted, reflected.*

7. *umwandern, to wander round.*  
*Menschenhand, human hand.*

8. *hat zweimal nie gedroht:—nur for nie is a typographical error, repeated in all editions of Schiller's poems.*

9. *unser sechs Geschwister, six brothers and sisters as we are.*  
*wundersam, strange, wonderful.*  
*ZauberSchlag, magic touch.*  
*Steihn, dance, lit. a kind of circular dance.*

11. *unscheinbar, insignificant.*  
*Regentropfen, rain-drop.*

12. *umschreiben, to circumscribe.*

13. *Gewürme, vermin, reptiles.*  
*Füße, alluding to oars.*  
*Eisenzahn, iron-tooth (i. e. the anchor).*

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### 71. Der Spaziergang. — *The Walk.*

The beauty of this Elegy, as it was called when it first appeared in the periodical "*Die Horen*" for 1795, attracted the admiration of the greatest German poets and writers, as Herder, Goethe, Humboldt, Meyer, von Dalberg, &c. Of all Schiller's poems this one seems to have fixed most the attention of Humboldt.

Herder considered it as a continued and perfect picture of the world and of mankind. The language is eminently happy, and its wildest passages expressed with striking originality and truth.

schlingt, i. e. schlängelt or windet.

geländerter Steg, *railed-in path.*

Linien, (i. e. Gränzraine), *boundaries.*

Demeter\*, *Ceres.*

freundliche Schrift des Gesetzes, &c. Ceres appears here not only as the symbol of Agriculture, but also of Legislature.

des menschenerhaltenden Gottes, *lit. of the mankind-maintaining God.*

geregelt, *regulated.*

einsam des Hirten Gesang, *for den einsamen Gesang, or den Gesang des einsamen Hirten.*

umruhn friedlich, *for ruhen friedlich um.*

noch nicht zur Freiheit erwachet. *Freiheit, liberty, in opposition to nature.* The people of that age are represented as acting merely under the influence of the laws of nature, and, therefore, less subject to errors and delusions derived from imperfect notions of true liberty.

fremder Geist, i. e. ein der Natur fremder Geist.

über die fremdere Flur, *over the still stranger nature.*

Nature appears strange, having been changed in appearance by the industry of man.

Stände, *ranks, classes.*

Pappeln are mentioned to indicate that the wanderer approaches a town, many of which in Germany have avenues of trees leading to them, and often extending for several miles; alluding also to the progress of civilization, the poplar not being a native tree.

Dienergefolg, *suite of servants, train of menials.*

aus dem felsigten Kern, &c., alluding to fortified towns built upon rocks, or to towns built of stone.

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\* One of Schiller's commentators gravely remarks here: "Demetrius was a mathematician of Alexandria, who rendered himself famous by his investigations into the doctrine of carved lines." !!

**Faunen.** This refers not to the Greek Pans and Satyrs, but to the tutelary gods of the people of Italy. The original worship of Fauns and Lares continued in Italy after the introduction of the Grecian gods.

**Unbacht lehrt höheres Leben dem Stein,** alluding to the worship of statues of the heathen deities, or also to temples built of stone.

**Hermes,** i. e. Mercury, the god of trade.

**bringt Minerva des Delbaumes, &c., das Ross, &c.** —

Fable says that the *olive-tree* and the *horse* were produced in consequence of a wager between Minerva and Neptune, as to who would create something by which to prove him or her the greatest benefactor to the new town (Athens). Minerva first cultivated the olive in Attica, and Poseidon (Neptune) with a stroke of his trident produced from the earth the first horse.

**Cybele (Rhea).** The ancients typified by this goddess the Earth, as cultivated, fertile, and inhabited; here she is the symbol of town-life, and of the earth as the abode of living beings. She is represented with a mural-crown on her head, and in a chariot drawn by two lions.

**Pflanzer der Menschheit** — may be understood here in a twofold sense, as, *propagators of mankind*, or *propagators of humanity*, considering that civilization emanated from towns.

**an diesen geselligen Thoren.** In ancient times, and still at present in the East, law-cases were determined in open places near the town-gates, where people were always assembled; therefore *gesellige Thore* means *social (frequented) gates*.

**Penaten,** *Penates*, here the *Lares Publici*, or tutelary gods of the town or the country, in opposition to the *Lares Familiares*, or household-gods.

**„Wanderer, kommst du nach Sparta,“ &c.** This distich forms the epitaph of the three hundred Spartans who fell in defending the pass of Thermopylæ against the armies of Xerxes. (See Herodotus, Polyhymnia, 200.)

**von eurem Blute begossen grünet der Delbaum** — a beautiful image, expressing that after the struggle followed the blessings of peace.

der bläuliche Gott, i. e. the river-god, the river itself.  
**Dryade.** The *Dryades* were nymphs who presided over the woods, and who died with the trees they inhabited.

**Felsbruch, rock-quarry.**

**Mulciber** (properly *Mulcifer*), a surname of *Vulcan* — (*a mulcendo ferrum*) from his occupation of working metal.

“ His hand was known in heaven by many a tower'd structure high,  
 Where sceptred angels held their residence, and sat as princes ;  
 Nor was his name unheard or unadorn'd in ancient Greece,  
 And in Ausonian land men called him *Mulciber*.”

(*Milton.*)

**das webende Schiff, the weaving shuttle.** In the train of freedom follow the arts that contribute to the comforts or luxuries of life.

der **Krahn**, properly *the crane*, the engine by which goods are lifted from, or let down to, the ships ; but here, the place in the harbour where the crane is erected, *the wharf*.

**Stapel**, here, the place of deposit for goods—*magazine, warehouse, store*.

**gebürt**, from *gebüren*.

**was Arabien Föcht** — a beautiful expression for *what hot Arabia produces*.

**Thule.** The ancients believed this to be a country north-west of Britain ; it was considered to be the most distant island in the German Ocean, to which they therefore applied the epithet *Ultima* ; here it stands for the North in general, conformable to the sense of the phrase : the products of the most southern and the most northern climes are here accumulated, or stored.

**Amalthea.** There are many Amaltheas in mythology ; the one which is commonly, and here, understood, is the nurse of Jupiter — a goat ; her horn was placed as the emblem of plenty in the firmament.

**Künste der Lust**, i. e. *fine arts*, in opposition to the *arts of industry*.

**Pantheon**, *the Pantheon*, a temple at Rome, dedicated to all the gods, as its name signifies.

*Iris, alleg. for the rainbow.* (See before, p. 48.)

*Senne (or Gehne), string of a bow.*

*der Brücke Zöhl,* here, *the bow* of the bridge, but properly the pillars and crossbeams supporting a wooden bridge.

*aber im stillen Gemach, &c.* Here we enter upon a new scene, the descriptive picture of the progress of civilization which this poem represents; from the primitive state of man, uncultivated and rude, we by degrees arrive at his present improved condition, and the flourishing state of Industry, Trade and Arts in modern times. The poet gradually proceeds to the description of their results—the cultivation of science, its progress and consequences.

*beschleichen, to spy.*

*der Mensch, der Beglückte—b e g l ü c k t,* because man has now divested himself of the fetters in which tyranny, his own ignorance, and superstition and fear had held him; because he has now attained a higher state of intelligence, and with it the power of self-government, which however, when misguided, may degenerate into licentiousness and abuse. Our poet, therefore, thus proceeds: „*Berüß' er mit den Fesseln der Furcht nur nicht den Bügel der Scham!*“ &c.

*ach da reißen im Sturm die Anker, &c.* The poet compares this state of disorder—where liberty gives way to wild desires uncontrolled by reason and the moral sense—to a vessel which has lost its anchor and masts, and with them the means of governing it. *Anker,* therefore, signifies *reason, faith, and moral law;*—*des Wagens Sterne,* the *Waggon* (the polar-star, the Little Bear, fixed stars in the north), *wisdom and faith.*

*es irrt selbst in dem Busen der Gott, i. e. das Gewissen, conscience.*

*Sycophanten,* a term applied to certain civil officers at Athens, whose business it was to enforce the law prohibiting the export of figs to Megara. It afterwards came to signify every *informer* or *calumniator.*

*auf die Unschuld, &c.*—not to be taken in a sensual meaning, but as expressive of the innocence which is

accused of crime by the bloodthirsty traitor. The poet, in many of these comparisons, had evidently the horrors of the French Revolution before him.

beß numidischen Walb's, Numidia, a country of Northern Africa.

Luftraum, *the atmosphere.*

ewig wechselt der Wille, &c. This and the following distich show the opposition between liberty and necessity with expressive and vigorous conciseness.

und die Sonne Homers, &c. An idea which Hölderlín also expresses :—

„Röth scheint der liebe Mond so hell,  
Wie er durch Adams Bäume schien.“

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## 72. Das Lied von der Glocke. — *The Song of the Bell.*

This may be called the song of life — a picture of all the incidents of human life, from the cradle to the grave — expressive of the wide and varied range of human passions. At the same time it is a picture of *modern* life, and therefore more vivid, more generally intelligible, than many of Schiller's poems, in which the ancient world often forms the principal feature, and lends its images to the imagination of the poet. This, together with the animating changes in the metre, so characteristically adapted to the spirit of the various subjects, has rendered the “*Glocke*” a universally favourite poem wherever German literature is cultivated. In the motto to the poem, “*Vivos voco, mortuos plango, fulgura frango*,” the poet has briefly expressed the whole theme of his song; these words are inscribed on the large bell of the Minster of Schaffhausen, and in the church of Art, near Lucerne.

Schiller long meditated on the subject of this poem before he wrote it, and he confessed that his delay in

finishing it had been caused by the various dispositions of mind required to depict, and the richness of the subject he had to work upon. When at Rudolstadt, he went repeatedly to a bell-foundry to acquaint himself with the mechanical part of that business.

Humboldt regards this poem as a wonderful proof of the consummate genius of the poet. He says that in no language did he know any poem, which, in so small a compass, takes in such an extensive poetical range of thought, a poem which touches the deepest springs of feeling, and passes through its entire extent, exhibiting in a lyrical composition the great drama of life, in the form of an epos surrounded by natural limits.

This poem, so rich in thought, has inspired the genius of two sister-arts:—Andreas Romberg has adapted it to music, while Retzsch has illustrated it with his classic pencil. So rich in ideas did he find the poem, that (as he observed to the author once in conversation) it would have furnished ample materials for several hundred designs. In subjoining the following remarks of other commentators on this poem, it is our wish to prepare the reader for a more correct understanding of its general character, and to enable him, while admiring its more apparent beauties, to follow the poet into the deeper sense which lies beneath them.

..... "The casting of a bell" (says the author of 'An Autumn on the Rhine,' 2nd edition, p. 223) "is in Germany an event of solemnity and rejoicing. In the neighbourhood of the Hartz and the other mining districts you read formal announcements in the newspapers from bell-founders, that at a given time and spot a casting is to take place, to which they invite all their friends. An entertainment out of doors is prepared, and held with much festivity.".....

..... "*The Song of the Bell* contains images truly national; and the general view of human life which it presents, is associated with the domestic feelings of that middle state between the extremes of wealth and poverty, which is happily the lot of a very great portion of mankind.".....

.... "The serious character of a people who begin the common business of every-day life with prayer — who attach importance as well to the manner of performing an action, as to the action itself—the custom of travelling either in their own or foreign countries in the interval between the completion of their education and their settlement in life — the household manners, where great attention is paid to the minutiae of domestic economy—the aggregation of the agricultural population in small towns and villages, frequently walled, where the products of the fields are stored under the protection of municipal police—the common field system of cultivation—and the consequent depasturing of the cattle of each township under the care of a common herdsman — are peculiarities in German manners to be noted and recollected in perusing the following poem. Other temporary allusions will be understood by the information that the German original was first published in 1799."—(*The Song of the Bell, translated : Bath, 1828.*)

"Of all the lyrical poems of Schiller the '*Glocke*' has acquired the greatest celebrity, and as soon as it appeared was received with general applause ; in fact this poem may be said to be the most esteemed of all German poems of a lyric-didactic kind. The '*Glocke*' bears a great resemblance to the '*Spaziergang*' As in the latter we are carried through the whole history of mankind, so in the '*Glocke*' are also represented all the different important events of domestic and social life ; as in the one the images are all drawn from the views which present themselves to the poet during his walk, so they are here derived from the various operations of the casting of the bell. There are, however, many points in which the poems differ, in the manner in which the images are related to the reflections to which they give rise. In the '*Spaziergang*' the poet modelled the scene as he pleased, and one picture is connected intimately with the other. The '*Glocke*', where the succession of images is prescribed, represents more a series of independent images of life, which, being arranged as a whole by the poet's art, find their point of union in the casting of the bell. It is not, therefore, a mere whim of the poet that he uses in the '*Glocke*' such a variety of metres, while in the '*Spaziergang*' the versification is uniform. The '*Spaziergang*', presenting a grand picture of the history of mankind, is the epos of mankind ; the '*Glocke*' that of domestic and social life — and the stirring vivacity which distinguishes the latter poem, is more attractive than the calm serenity reigning throughout the former one. For this reason the '*Glocke*' has met with a far greater number of admirers — the common reader being pleased with

what he can look over with ease, and delighted with the agreeable change of images, which bring before him well-known and well-loved events in the light of an ideal but true representation. But the '*Glocke*' is one of the most wonderful poems which have ever appeared. It presents to us not only a beautiful series of images of life connected with the various divisions of the casting, and having reference to the final uses of the bell ; but it has still higher claims to our admiration. The whole is so remarkably constructed, that all these seemingly detached images are brought together in intimate connection. Each image stands in a threefold relation : first, it is connected immediately with the process of the casting ; secondly, with those events in life for which the bell sounds ; and finally, it is closely attached to the foregoing reflections, so that even without those sentences of the master-founder which accompany the operations of casting, and which seem to detach the various reflections from each other, everything would still be symmetrical and coherent. And this reciprocal relationship of the different reflections gives the poem a yet higher charm, which is perhaps unnoticed by many readers. The whole may be divided into two parts, or acts, if we compare the casting with a drama—into the operations of the casting, and the public-making of the bell ; the reflections in the one referring to *domestic*, and in the other to *public* life ; these operations and reflections, form thus two divisions, and where the casting is finished, there begins the last reflection on *domestic* life, which passes on to *public* life. Thus each part of the poem forms a little independent whole, and the several parts taken together constitute a larger whole ; and herein we perceive the greatness of the artist, who, without neglecting the single portions, kept always in view the entire conception. The poet has here proved himself what he says of the '*Künstler*' :

Doch höher stets zu immer höhern Höhen  
Schwang sich der schaffende Genie.  
Schon sieht man Schöpfungen aus Schöpfungen entstehen,  
Aus Harmonieen Harmonie.  
Was hier allein das trüntne Aug' entzückt,  
Dient unterwürfig dort der höhern Schöne, &c. &c."  
(*Götzinger, Deutsche Dichter : Leipzig und Zürich, 1832.*)

"Qui ne connaît," says Quérard, the French bibliographer, "le poème de '*La Cloche*,' cette œuvre admirable entre les œuvres de Schiller, dont le mérite est consacré par le plus beau triomphe que puisse obtenir un ouvrage poétique, la

popularité?..... Dans Schiller, comme dans tous les grands poëtes, il y a de sublimes leçons, en même temps que de nobles images. Le grand poëte est toujours, même sans y penser, le législateur du genre humain\*.”

“*The Song of the Bell* is an application of the process of casting a bell to the course of human life, comparing the different conditions necessary to the proper fusion of the metal and the successful issue of the work to its principal circumstances, with a practical applying of them thereto; taking occasion to refer the various parts of the process to its several phases, and deducing a suitable moral from each. This is done by divisions of stanzas, where the poet, in the person of the master-founder, alternately directs the operations of fusing and moulding the metal, and moralizes upon the process.”....

.....“Although rather a didactic than imaginative character, the ‘Song of the Bell’ is not at all deficient of poetical fancy; and the whole leaves an impression of very great while chastened pleasure.”—(*The Song of the Bell, &c., translated. London, 1838.*)

For a better understanding of the technical part of the poem, we conclude by adding the same author’s description of the process of casting a bell.

“A furnace is erected on the level of the floor, wherein to melt the metal—copper or brass, with a proportion—about a fifth—of tin, and a small admixture of powdered charcoal to promote the fusion..... A hole or pit is dug by the furnace, of a depth corresponding to the size of the bell intended to be cast, only sufficiently deep for its uppermost part to be below the level of the furnace floor. In that is placed the mould. This consists of a centre called the *core*, which is convexly of just the interior shape intended for the bell; with an outer covering for this, called the *cope*, in its concavity of that—of course very nearly the same—intended for its outside. The metal is run between these two forms, and when it has cooled, for which it takes one or more days according to the size, the cope or outer covering, made of prepared clay, is broken off; and the cast, born as it were from the earth, is hoisted up from the core, and appears a bell.

“As to its parts—the top, where it is fixed or hung to its beam, is called the *cannon* or *ear*, familiarly the *head*: the first projecting curve under this the *shoulder*: the middle or

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\* *Revue Bibliographique, No. 5, 1839.*

body part, the *barrel* or *waist* : the substance of the mouth, the *sounding bow*, and the outer edge, the *rim*. The *clapper* is the tongue suspended within it : and the *hammer* is that which is sometimes made to strike upon the bell outside. The *gutter* is the channel which conducts the fused metal from the furnace into the mould ; the metal flows from a small orifice stopped up, till wanted, with sand. The fire is fed with wood, generally beech. The whole is under cover of a substantial shed, here called the *house*. Very few workmen are required for the operation, and from the accuracy of estimate acquired by frequent practice, it becomes one of little more than mere manipulation."

"*Vivos voco*," *I call the living*. — "*Mortuos plango*," *I mourn for the dead*. — "*Fulgura frango*," *I break the lightning*\*. It was supposed (especially in Switzerland) that the ringing of bells would disperse a thunder-cloud passing near, the electric fluid being dissipated or "broken" by the undulation of the air caused by the sound, thus preventing its explosion in lightning ; but as many sextons were killed by lightning on account of this custom, a law has since been passed in Switzerland, forbidding its further practice.

I.—*fest gemauert, firm-walled*.

*Erben*, ancient dative form for *Erde*.

*die Form aus Lehm gebrannt* (baked), the *form* or *mould* in which a bell is cast, consists of *loam*, brick, and clay.

*muß...werden, must be made*.

v. 5—7. The construction is, (*wenn*) *das Werk* *soll* *loben* (*is to do credit to*) *den Meister*, (*so*) *der Schweiß* *muß* *rinnen heiß* *von der Stirne*.

*der Siegen, success*.

*sie, i. e. die Arbeit*.

*die schwache Kraft*, i. e. *our feeble strength, or efforts*.

*das ist's ja — ja* stands here to strengthen the affirmation.

*dazu ward ihm... (gegeben)*—i. e. *dazu erhielt er*.

\* The motto on one of the bells of the Thomas-tower at Leipzig is very nearly the same : *Vivos voco, mortuos plango, tonitru quoque frango*.

daß er .. spüret (spüre, or ausspüre), *that he may trace out.*

II.—*Fichtenstamm, pine-stem, pine-tree.*

daß die eingepreßte Flamme schlage zu dem Schwalch hinein, *that the compressed flame may force its way* (lit. *strike*) *through the chimney*, or opening in the furnace, through which the flame plays on the metallic mass.

Kocht des Kupfers Brei, &c.—*as soon as the copper-mass boils, quickly then with the tin* (which promotes the fusion of the metal), &c.

*Glockenspeise*, lit. *bell-food*, i. e. bell-metal, composed of copper, zinc, and tin.

in des Dammes tiefer Grube, *in the dike's deep pit.*  
Dammgrube, the pit in which the mould stands.

*Glockenstube*, *bell-room, belfry.*

zeugen, *to bear witness.*

stimmen zu...., *attune to....*

was unten tief, *what deeply below*, i. e. here beneath on the earth.

*Erdensohn*, i. e. *Sohn der Erde, son of earth.*

III.—*weiße Blasen seh' ich springen, I see white bubbles spring (up) or rise.* This is a sign that the whole mixture is in a state of fusion; potash is added to accelerate this, and to free the mixture from scum, that the sound of the bell may be more full and pure.

im Fluß, *in fusion.*

*Aschensalz, alcaline salt, potash.*

der Guß, *the casting.*

der Schaum, *the scum, dross.*

denn mit, &c.—the conjunction *denn* connects the following reflections with the preceding words of the master-founder.

*Feierklang, festive sound.*

*Gänge, passage*, i. e. when taken to church to be baptized.

im Zeitenschoße, *in the womb of time.*

schwarz, fig. gloomy, unhappy.

*Mutterliebe, mother's love.*

*pfeilgeschwind, arrow-swift, swift as an arrow.*

*durchmifst, &c. — measures (i. e. passes through) the world at (with) his wandering-staff, i. e. wanders hither and thither. This seems to allude to the custom, still prevalent in Germany, of young artisans being obliged to travel for some years before setting up in any trade.*

*fremd, stranger.*

*herrlich, in der Jugend Prangen, wie ein Gebild aus Himmelsthöhn', &c. — beautiful, in the radiance of youth, as a form from heaven's heights,—beautiful as an angel.*

*züchtig, modest, bashful.*

*wilden Reih'n, wild dance ; he flies from the noisy amusements of his companions.*

*das Schönste, the most beautiful (viz. of flowers).*

*seine Liebe, his beloved one.*

*o ! daß sie ewig grünen bliebe, &c. O, that it could remain green, (flourish) for ever.*

IV.—*wie sich schon die Pfeifen (i. e. Windpfeifen, or Zuglöcher) bräunen, how already the (conduit-) pipes grow brown ! — a proof that the metal is becoming fused and fit for casting ; there are usually six of these pipes.*

*dieses Stäbchen (dimin. of Stab) tauch' ich ein. To prove whether the metal has attained the proper degree of heat, a piece of clay-pipe is steeped into it, and the metal is not properly heated until this becomes vitrified. This is an ancient custom, still retained at the foundry at Dresden.*

*wird's zum Gufse zeitig seyn, (then) it will be ready for founding.*

*der Wahns, the illusion.*

*der Kranz. In Germany the bride wears a wreath of myrtle in her hair during the nuptial ceremony.*

*die hellen Kirchenglocken, the clear (-sounding) church-bells.*

*der Lebens-Mai, i. e. der Mai des Lebens, the spring-time of life.*

mit dem Gürtel, mit dem Schleier, &c.—(together) *with the girdle and the veil, the beautiful delusion is torn in twain*; alluding to the custom in ancient Rome, of the bride-groom's removing the zone and veil of the bride after she had been conducted to his house.

erlisten, *to obtain by artifice and cunning.*

erraffen, *to catch hold of.*

erjagen, *to acquire by hunting after, to overtake by eager pursuit.*

da strömet herbei die unendliche Gabe, *there the endless gift* (i. e. property) *streams in.*

der Speicher, *the store-house, granary.*

walten, *to govern, to dispose.*

Haushfrau, *the housewife.*

wehren (steuern), *to restrain, to repress.*

ordnen, *to order, to regulate.*

die duftenden Läden, *the scented chests.* In Germany sweet herbs are placed in chests where linen is kept.

den schneigen Lein, *the snowy linen.*

zum Guten, *to the good, i. e. to that which is useful, which has intrinsic worth.*

weitschauendem Giebel, *far-looking gable, which commands an extensive prospect.* In old fashioned houses on the continent the gable-side often forms the front of the house, in which is the principal room, and is provided frequently with a balcony; see Retzsch's Outlines. This 'gable-end,' or angular attic, has often a large opening and a crane in its upper part, for the purpose of hoisting in provisions of whatever sort that are kept there for winter-store. In some English old towns also instances of this may still be seen.

der Pfosten ragende Bäume, *the posts, projecting beams of a corn-rick.*

der Segen, *fig. plenty.*

mit des Geschickes Mächten ist kein ew'ger Bund zu flechten, *with the powers of fate is no eternal alliance to be twined or formed.*

schreitet schnell, *strides (i. e. comes on, advances) quickly.*

V.—schön gezacket ist der Bruch, *beautifully jagged is the fracture* (of the metal, when its composition is tried). To ascertain whether the different metals have mixed well, a little of the fusion is allowed to cool, and is then broken with a hammer. Should the broken surface be smooth, it is a sign that there is too much tin in the composition ; but should it be very jagged or rough, more tin must be added.

bevor wir's lassen rinnen, *before we let it run*, viz. into the mould.

einen frommen Spruch, *a pious word or sentence*, from the bible—a short prayer.

stoßt den Zapfen aus ! *push the stopper out !* When the mixture is fit for founding, they drop the tap or cock, and let the metal run through the funnel into the mould.

rauchend in des Henkels Bogen schießt's mit feuerbraunen Wogen, *it rushes smoking into the handle's bow with fire-brown waves.* The construction is, rauchend schießt es mit feuerbraunen Wogen in den Bogen des Henkels (i. e. in den gebogenen Henkel).

das dankt er, *for that he is indebted to.*

Himmelskraft, *heavenly power*, i. e. powerful element.

wenn sie der Fessel sich entrafft, *when it frees itself of its fetter* (constraint).

einhertritt auf der eignen Spur, *treads (proceeds, moves) along its own trace.*

durch die volkbelebten Gassen, *through the people-enlivened streets.*

das Gebild der Menschenhand, *the structure (work) of man's hand.*

ohne Wahl, *indiscriminately.*

zuckt der (Blitz-) Strahl, *shrugs (i. e. glances) the flash (of lightning).*

Sturm, *storm*, i. e. the sound of the alarm-bell.—“The church-bell generally on the continent, besides its devotional purposes, is the summons for calling together the population on any sudden or extraordinary occasion. Thus it is always rung (or rather struck on such occasions) in cases of fire ; as was formerly the case in England, now rendered unnecessary

by the improved organization of fire-establishments ; and a very powerful effect it produces, especially in small and quiet places, when awaking the town in the dead of the night to the consciousness of the fearful visitation." — (*The Song of the Bell, &c. London, 1838.*)

*Straßen auf, up (along) the streets.*

*Feuersäule, fire-column.*

*mit Windeßeile, with the swiftness of the wind.*

*Ofens Rachen, furnace-mouth.*

*taghell ist die Nacht gelichtet, bright as day is the night lighted.*

*durch der Hände lange Kette, through the long chain of hands.*

*um die Wette, in emulation, i. e. in quick succession.*

*hoch im Bogen sprühen Quellen Wasserwogen, high in an arch fountains spout water-waves — a poetical description of the playing of fire-engines.*

*als wollte sie im Wehen, as if it would in its blowing forward.*

*Wucht, (heavy) weight.*

*mit sich fort-reißen, tear along with it.*

*riesengroß, gigantically great.*

*weicht der Mensch der Götterstärke, man yields to the god-strength (supernatural power).*

*müßig, &c. The construction is, er sieht, müßig und bewundernd, untergehen (perish) seine Werke.*

*leergebrannt, burnt empty, devastated by the fire.*

*Fensterhöhlen, window-holes.*

*hoch, i. e. from on high.*

*was.... auch, whatever.*

*ihm fehlt, to him fails, i. e. he misses.*

VI.—*wird's auch schön zu Tage kommen, daß es Fleiß und Kunst vergilt ? (but) will it also come beautifully to light, that it may reward diligence and art ? — zu Tage kommen is a technical expression, meaning to bring out of the mine.*

*die That, the work, the performance.*

entkeimen zum Gegen, lit. to bud forth to the blessing.  
erblühen zu schöner(e)m Los, to bloom to a fairer  
destiny.

Grabgesang, grave-song, funeral dirge; it is the custom in Germany for a band of singers to precede the funeral procession to the burial-ground.

ernst begleiten ihre Trauerschläge, gravely (solemnly) accompanies its mournful tolling.

mit Mutterlust, with (a) mother's delight.

auf immerbar, for ever.

im Schattenlande, in the land of shades.

an verwaister Stätte schalten wird die Fremde, liebeler, in the motherless abode will (henceforth) the stranger manage (rule), void of love; — die Fremde signifies a step-mother: it is here touchingly descriptive of domestic grief, in dwellings no longer blest by maternal affection.

VII.—bis die Glocke sich verkühlet, until the bell grows cool.  
mag sich jeder gütlich thun, may every one do himself good, make himself comfortable.

winkt der Sterne Licht, ledig aller Pflicht hört der Bursch die Vesper schlagen, when the light of the stars twinkles, then the 'prentice (or journeyman), free from all duty, hears the vesper (evening-bell) tolling. — In some editions we find the following wrong punctuation: winkt der Sterne Licht ledig aller Pflicht, hört, &c.

Heimathhütte, home-hut—own abode.

breitgestirnt, broad-browed, with a broad forehead.

Kornbeladen, laden with corn.

der Kranz, i. e. ErnteKranz, harvest-wreath. "It is the custom in Germany, and generally on the continent, to crown with a garland of flowers and ribbons any finished work of a domestic kind — such as the roof of a new building, as here some agricultural processes; followed in general by a feast something like our own harvest-home." — (*The Song of the Bell, &c. London, 1838.*).

die Hausbewohner, the house's inmates.

**das Stadthor, &c., the town-gate grating shuts.**

"Many of the old towns on the continent, particularly in Germany, are walled round, and the gates regularly shut at sunset or nightfall, and only opened at sunrise." — (*The Song of the Bell, &c.*)

**segensreiche Himmelstochter, blissful daughter of heaven.**

**das Gleiche, what is equal, congruent; see the "Spaziergang" (verse 62): „und das Gleiche nur ist's, was an das Gleiche sich reiht.“**

**gegründet, (has) founded.**

**wob, i. e. webte, from weben, to weave.**

**Trieb zum Vaterlande, i. e. Vaterlandsliebe, the love of fatherland, of one's country.**

**Meister, &c., master and man bestir themselves.**

**bietet Truhs, bids defiance.**

**ehrt den König seine Würde, &c.** The construction is, wenn seine Würde ehret den König, so der Fleiß der Hände ehret uns, (*if*) his dignity honours the king, the industry of our hands honours us. Some editions have the following perplexing punctuation: ehrt den König, seine Würde, &c.

**dieses stille Thal durchtoben, rage through this quiet valley.**

**wo der Himmel.. (wider-) strahlet.** The construction is, wo (i. e. an welchem Tage) der Himmel, den die sanfte Röthe des Abends (der Abendsonne) malet lieblich, strahlet (for wird strahlen) schrecklich von dem wilden Brände der Dörfer, (und) von (dem wilden Brände) der Städte.

### VIII.—**das Gebäude, the fabric, i. e. the mould.**

**daß sich Herz und Auge weide, that heart and eye may delight in.**

**wohlgelungen, well finished, well executed.**

**der Mantel, the mantle, i. e. the cope, or outer covering of the mould.**

**auferstehen, to rise (into existence).**

**in Flammenbächen, in torrents of flames.**

**blindwüthend, blindly raging.**

**Höllenrachen, jaws (mouth) of hell.**

**der Feuerzunder, the fire-tinder, i. e. discontent.**

sich.... still gehäuft, (has) quietly accumulated.

zur Eigenhülse schrecklich greift, have recourse terribly to their own help (in disregard of regularity and order).

Friedensklänge, sounds of peace.

die Losung anstimmt, sounds the signal.

Freiheit und Gleichheit, &c. — Liberty and Equality—the well known watchword of the French Republicans of 1793.

Würgerbanden, bands of assassins.

da werden Weiber zu Hyänen, there women become hyenas. This alludes to the atrocities committed by the 'Dames de la Halle' at Paris, at the breaking out of the first Revolution.

noch zuckend, (whilst it is) still throbbing, refers to Herz in the next line.

treiben mit Entsegen Scherz, drive (make) a joke with (of) horror.

Leu, for Löwe.

Wahn, delusion.

Weh' denen, die dem Ewigblinden des Lichtes Himmel-fackel leih'n! woe to those who to the ever-blind one (i. e. the ignorant multitude) lend the celestial torch of light!

Aschert.... ein, reduces to ashes.

#### IX.—Hülse, husk, shell, i. e. the mould.

schält sich der metallne Kern, slips (detaches itself) the metal-kernel (i. e. the bell itself).

von dem Helm zum Kranz spielt's wie Sonnenglanz, from the helmet (i. e. the crown or handle) to the rim it plays like the sun's brightness.

auch des Wappens nette Schilder loben den erfahrenen Bilder (for Bildner), also the neat coats-of-arms praise (do credit to) the expert workman (artist).

schließt den Reihen, close the ring (circle).

Concordia. The custom of giving church-bells a name is not quite banished yet: it is still customary in the Romish church to bless them.

herzinnig, lit. heart-inmost, cordial.

Erbenleben, terrestrial life.

**Himmelszelt, heaven's tent.**

wie der Gestirne helle Schaar, &c. — *like the bright array of constellations, which by their progressive motion praise their Creator\**, and lead the wreathed year; das bekränzte, crowned as it were by the twelve constellations of the Zodiac (Hierkreis). Thus it is generally understood. Retzsch in his illustrations, which are a real commentary upon the poem, interprets it in this sense.

**wechselvoll, changeful.**

entschallt, resounds (from it).

**X.—Himmelsluft, heaven's air.**

**Freude, &c.** The construction is, *ihr erstes Geläute bedeute (announce, proclaim) Freude dieser (to this) Stadt, (ihr erstes Geläute) sei Friede.* “Petrarch's fine political ode, canzone 29, ‘Italia mia,’ ends with just this pathetic aspiration: ‘Io vo gridando — Pace! Pace! Pace!’” — (*Schiller's Song of the Bell, &c. London, 1838.*)

**73. Die Macht des Gesanges.—The Power of Song.**

Humboldt, whose opinion we have often quoted, says, “The grand and powerful image at the opening of this poem, prepares the mind for the striking and solemn impression which the whole produces on the reader.” He further says, that he “scarcely recol-

\* “*Loud hymning their Creator's praise.* This has always been a favourite notion. Plato, in the tenth book of his Republic, gives a most whimsical hypothesis on ‘Celestial Music’; imagining the heavens to be divided into eight revolving concentrical circles, on each whereof presides a Syren, diffusing her own modulated tones around, all uniting in a common harmony. Plutarch speaks of this theory in his Treatise of Music. See also the *Somnium Scipionis*, sect. 5, wherein Cicero follows Pythagoras, for a beautiful fancy on the ‘*Music of the Spheres*.’ There are even philosophers of our own day who entertain the notion of a sonorous fluid pervading all space, and creating such ethereal harmony.” — (*The Song of the Bell, &c. London, 1838.*)

See also the opening of the “*Prologue in Heaven*” of Goethe's *Faust*.

lected anything bearing so much the stamp of simplicity and elevated truth." It will be remarked, that all the ideas expressed in this poem are illustrated by figurative allusions: thus the mysterious origin of poetry is compared to a mountain-stream, of whose source the wanderer is ignorant; in its power over the human heart it is compared to the Parcæ, in whose hands is our fate, and to Hermes, who conducts the dead to the lower world, and also brings them back again. In "*Die Macht des Gesanges*," as well as in "*Das Mädchen aus der Fremde*," Poetry is represented as perfectly true to its character, as something elevated and sublime; in the three first stanzas of the poem before us, Schiller has alluded more especially to epic and tragic poetry, and in the fifth stanza to sentimental and naive poetry. These verses have been set to music by A. Romberg, Bornhardt, and others; they all, however, seem to have taken the word "*Gesang*" in its usual literal meaning.

St. 1. *Regenstrom*, stream of rain, a torrent caused by rain.

*Felsenrisse*, rock-clefts, chasms, precipices.

*Bergtrümmer*, fragments of mountains, or rocks.

*der (Wasser-) Guss*, the rush (of waters).

*mit wollustvollem Grausen*, with rapturous awe.

*die Fluth*, the flood, the waters.

2. *verbündet*, &c. The construction is: *Wer kann lösen den Zauber des Sängers*, (der ist) *verbündet mit den furchtbar'n Wesen* (i. e. Parcæ, goddesses of destiny) &c.

*drehen*, to turn, to spin.

*wie mit dem Stab des Götterboten*, as with the wand of the messenger of the gods, i. e. the caduceus of Mercury, with which he appeased passion and adjusted disputes; he also produced dreams, and guided departed spirits into the other world. (See Virgil's *Aen.* iv. 242, &c.)

*himmelwärts*, heavenward.

*schwankt (schwankenb)*, unsteady, flexible.

3. *wie wenn, &c.*, forms the antecedent of the next strophe, beginning with: *So rafft, &c.*  
*mit Gigantenschritt, with giant-step.*  
*nach Geisterweise, after the manner of spirits.*  
*Erbengröße, earthly power.*
4. *So rafft... der Mensch sich auf von, &c., thus man suddenly frees himself from.... and soars up to, &c.*  
*Geisterwürde, dignity of spirits.*  
*fällt... an, falls on, assails.*
5. *Reuethränen, tears of repentance or regret.*

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#### 74. *Würde der Frauen: — Dignity (or Worth) of Women.*

This was one of Schiller's poems which at its first appearance produced the greatest sensation. The exalted and attractive qualities, the charms of mind and heart, the quiet activity, compassionate tenderness and self-denial — all the mild yet dignified virtues which grace the female character, and together constitute the moral power, the "dignity" as Schiller calls it, of woman — are here beautifully contrasted with the sterner nature and passions of man. The influence of the one upon the other enhances the value and the powers of each, and the blending of manly strength and energy with woman's gentleness and patience, perfect the work of the human character.

In the most admirable manner the poet has developed his subject, and represented in beautiful language the characteristic features of these contrasts and their happy adaptation and union, while he has rendered them still more conspicuous by metrical antithesis.

St. 1. *ehret die Frauen! reverence women!*

4. *das Haupt der Hyder.* The Hydra was a monstrous serpent which inhabited the lake of Lerna; as soon

as one of its many heads was cut off, two new ones immediately sprang up in its stead. It was killed by Hercules.

6. *Götterluft, divine delight.*
8. *Herrschgebiet, sphere of dominion.*

**Scythe.** The Scythians were a rude and warlike nation who inhabited an extensive portion of Northern Europe and Asia; here, figuratively expresses the assumed right of the strong, contrasted with servility (*und der Perse*, &c.).

**Crise,** the goddess of discord.

**Charis.** . . . . “a divinity that may be taken as the prototype of the Graces in their higher attributes, presiding over and imparting all the milder virtues—the ‘charities’ (a word thence derived) of life\*.”

**entglühen, to kindle.**

### 75. Die Hoffnung. — *Hope.*

- St. 2. *Zauberschein, magic splendour.*
- pflanzt... auf, raises or plants* (like a standard).
3. *kündet... sich an, announces itself,* is to be strongly felt.

### 76. Die deutsche Muse. — *The German Muse.*

- St. 1. *Kein Augustisch Alter blühte, no Augustan age bloomed.*  
The Roman emperor Augustus was a great patron of learned men, and the period in which he flourished was called the golden age of Roman literature. The Augustan age is understood to signify an age peculiarly distinguished by the protection afforded to literature.

**Keines Medizders Güte, not the bounty of any Medici.**  
The family of the Medici flourished at Florence in the fifteenth and sixteenth centuries, and were

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\* Translation of the Song of the Bell, &c. London, 1838.

zealous patrons of the arts and literature. (See Roscoe's Lives of Lorenzo de' Medici and Leo X.)

*Fürstengunst, princely favour.*

2. von Friedrichs Throne. It is well known that Frederick the Great, from a predilection for French literature, neglected and despised German ; he was in fact quite unacquainted with it. From some published specimens of his correspondence it appears, that he was disgracefully ignorant of the commonest rules of grammar and orthography in his native language. At the court of Weimar the great ornaments of national literature—Herder, Goethe, Wieland, &c.—were welcomed by the Grand Duke, who was an enlightened patron of German literature.

*schuglos, destitute of protection.*

3. spottet er der Regeln Zwang. In Schiller's opinion, Goethe, when he brought Voltaire's Mahomet on the stage, wished to restore that adherence to rule which formerly prevailed ; Schiller, therefore, wrote that epistle "*An Goethe*," in which he bitterly complains of this.

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### 77. Der Sämann. — *The Sower.*

*sich bedenken, to hesitate.*

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### 78. Der Kaufmann. — *The Merchant.*

sidonische Männer, *men of Sidon.* Sidon was one of the most important commercial towns of ancient Phœnicia. Its inhabitants sailed as far as England and the Baltic to fetch tin and amber.

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### 79. Odysseus. — *Ulysses.*

Ulysses, in his wanderings by sea, after the destruction of Troy, comes to the island of the Phœaciens, who receive him with hospitality ; but he sees the sun go down, and impatiently longs to reach his

home. He entreats them to guide him over the waters, and embarks. He soon falls asleep; meanwhile the vessel proceeds fast over the waves, and arrives at his home just as the morning-star is rising. The Phœaciens carry him ashore asleep, place the presents near him, and hasten homeward. On awaking he thinks himself in a foreign country, not imagining that he has reached Ithaca, his home:

„er erwacht und kennt jämmernd das Vaterland nicht.“

Lamenting, he fancies that he has been treacherously exposed by the Phœaciens on some unknown island, and robbed of his treasures. Athene had caused a thick mist to cover the country around him, that he might remain unperceived until he had revenged the outrages perpetrated by the suitors of his wife Penelope. But the goddess, in the disguise of a shepherd, revealed to him that he was in Ithaca; and, after she had dispersed the mist, Ulysses fell enraptured on the earth and kissed it, and then offered up a prayer to the protecting Naiads of the island.

der Scylla Gebell, the barking of Scylla (Scylla and Charybdis, cliffs and whirlpools in the strait of Messina). Homer also calls Scylla "the barking monster."

#### 80. Karthago. — *Carthage*.

Carthage was a Phœnician colony, and a city of considerable importance. Its history begins with the war which it carried on with the Greek towns, about the possession of the Mediterranean. But Carthage is chiefly renowned in history for her long and obstinate struggle with the Roman power, in which Hannibal was her principal support. She was at length subdued, and as the Roman general, Scipio, gazed on the burning ruins of the conquered city, he wept.

81. Die Johanniter.—*The Knights of St. John of Jerusalem.*

The Order of St. John was originally a secular one, engaged in protecting pilgrims on their way through the desert, and in taking care of the sick. At a later period the Order assumed a military and religious character. The knights of St. John were proverbially brave: they protected Accon, (Accon, Acre, St. Jean d'Acre, or Ptolemais, a town situated on the Syrian coast) and Rhodes, and planted the banner of the cross upon the holy sepulchre. The Christians, when driven out of Palestine, maintained themselves, by the valiant resistance of the knights of St. John, at Acre, which, however, they were at last obliged to surrender. Afterwards they conquered Cyprus, and then Rhodes, which, in the end, they were also compelled to give up.

*herrlich Kleidet sie euch, ist (the armour) becomes you nobly.*

82. Deutsche Treue.—*German Faith.*

German faith has been proverbial for ages. Frederick of Habsburg engaged in war with Ludwig of Bavaria for the throne of Germany, and was made prisoner by the latter. Frederick promised, as the price of his liberty, to draw the sword for the victor against his own friends. On this condition he was released; but finding afterwards that he could not fulfil his promise, he delivered himself up again to Ludwig as a captive. Ludwig, however, struck with this instance of good faith, with as much confidence marches against Frederick's army, leaving Frederick himself behind as guardian of Bavaria.

„Wahrlich! So ist's! Es ist wirklich so. Man hat mir's geschrieben.“

*Rief der Pontifex aus, als er die Kunde vernahm.“*

*Austrier, Austrian.*

*Kriegsglück, fortune (fate) of war.*

*der ihn im Kampfe bezwingt — viz. at the battle of Mühldorf in Bavaria, in 1322.*

*zerfleischen, to tear to pieces, fig. to destroy.*

*den er bestreitet, with whom he is at war.*

*Pontifex, Pope John XXII., the enemy of Louis of Bavaria.*

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### 83. *Kolumbus. — Columbus.*

The history of Columbus is too well known to require narration. After encountering great difficulties in his projects, from the ignorance and malice of his enemies at the Spanish court, he at length succeeded in obtaining some ships for an expedition of discovery, and after a long voyage, during which his safety was endangered by mutiny, he landed, at the commencement of October 1492, in the New World.

*der Wit, i. e. the sneering wit of his enemies, with which Columbus had to contend, but against which his superior conviction proved victorious — „dieser genialische Instinkt,“ as Schiller calls it, „der den großen Menschen auf Bahn, die der kleine entweder nicht betritt oder nicht endigt, mit glücklicher Sicherheit leitet.“*

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### 84. *Pompeji und Herculanium. — Pompeii and Herculaneum.*

The poet joyfully welcomes the race and the time as newly arisen, whose loss he formerly deplored. — The towns of Pompeii and Herculaneum were founded, according to fable, by Hercules; they were situated in the neighbourhood of Naples, and by an eruption of Vesuvius, during the reign of the emperor Titus, they were buried under ashes and lava. For a long time the spot where they had stood was unknown,

till in 1711, in digging a well at Portici, buildings were discovered which indicated the former existence of a town. By continued excavations, streets, temples, and a theatre were brought to light, and the well-preserved interior of many houses presented an interesting view of the domestic economy of the Romans; beautiful works of art, a great number of papyrus-rolls in partial preservation, and many other objects of interest were found, the detailed description of which has been carefully illustrated by many English and foreign publications, of which the British Museum possesses a rich collection.

This poem offers another striking instance of the peculiar fertility of Schiller's imagination, which enabled him to represent things or scenes which he had never witnessed, so as to bring them vividly before the mind. Here, as well as in the "*Taucher*" and his other poems of a descriptive character, study supplied the place of observation, suggested to him the various characteristic features of his subject, and furnished him with images as vivid and true as if inspired by actual perception. In this instance, too, we meet with an attestation to this extraordinary faculty, in the stanzas which a visitor at Pompeii addressed to Schiller on that spot itself\*, concluding thus:

„Und was dem Pilger selbst im Lände schweiget,  
Du hast es unserm trunkenen Aug' gezeigt.“

*Porticus, Portico, the entrance-hall.*

*aufgethan, opened.*

*sieben Mündungen, i. e. the seven entrances.*

*Mimen, the Mimes, or Buffoons of the Roman stage.*

*der grausende Chor, i. e. the chorus of the Furies.*

*Forum, the market-place of the Roman towns, or place where the courts of justice were held.*

\* See Schiller's Album, p. 44.

**Karulischer Stuhl**, a chair in which persons of the highest dignity in the Roman magistracy officiated.

**Lictoren**, Lictors, public servants who walked before the Roman magistrates, bearing the 'fasces.'

**Prätor**, Praetor, a Roman judge.

**Schäudrig**, shuddering, gloomy, horrible.

**Bacchantin**. The Bacchantes were dedicated to the service of Bacchus.

**Faun**. The Fauns were deities of the woods.

**Centauren**. The Centaur, according to fable, was a being half man and half horse.

**Thyrsus**, a staff entwined with ivy and vine-leaves, carried by the Bacchantes.

**Penaten**, *Penates*, household-gods.

**Cabuceus**, a rod entwined on one end by two serpents, carried by Mercury.

**Hermes**, the Greek name of Mercury.

**ziertlich geschenkelt**, having finely formed legs.

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### 85. *Ilias. — Iliad.*

Many critics, among whom is Wolf, the eminent German philologist, are of opinion that the Iliad and the Odyssey are not the work of one poet, but that they were composed of songs by various persons, handed down and recited for centuries by wandering singers, and that they had undergone frequent alterations and additions before they acquired their present form. Several even of the Alexandrian grammarians (who on that account were called Chorizentes, i. e. Separatists) attributed the Iliad and Odyssey to various poets.

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### 86. *Die Antike an den nordischen Wanderer. — The Antique to the Wanderer from the North.*

An epigram in praise of ancient art, of Greek and Roman sculpture. Had Schiller lived to see the

progress which the fine arts have made in the north of Europe, he would have been gratified by observing, that some of the greatest artists of the present day, sculptors as well as painters, are men of the north.

*eiserner Himmel*, called so perhaps from its gloomy appearance, but might also stand for *eisig, icy*, the icy sky of the north.

*arcturisch, northern*, from Arcturus the constellation.

*Ausonien, Ausonia*, one of the ancient names of Italy, but originally the whole southern part of Italy, through which the Ausones, an ancient race, had spread themselves.

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### 87. Die Sänger der Vorwelt. — *The Bards of the Former Age.*

The songs of the ancient bards were transmitted orally from age to age, and it is the popular feeling for beauty and art, now almost extinct, the loss of which our poet laments — a change from enthusiasm to indifference, less to be attributed to a want of true poetical genius, than to that of subjects worthy to be immortalized by the poet, and to a decrease of poetical susceptibility on the part of the people, too exclusively guided, as they seem to be in modern ages, by a practical and prosaical sense of striving for material interests, in preference to the more refined enjoyments of the mind. The youthful warmth and energy, characteristic of a southern nation like the Greeks, were also more apt to inspire and encourage the poet.

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### 88. Die Antiken zu Paris. — *The Antiques at Paris.*

In the wars which succeeded the revolution, the French Republicans, wherever their victories led

them, carried off to Paris a great many of the finest works of art; but the poet says, they did this apparently less from true admiration and appreciation of their value, than from politic views, in order to flatter and gratify the national vanity of the French by their possession. The poet, however, did not live to have the satisfaction of seeing them restored to the countries which had been their birth-place.

der Franke, for *Franzose*, *Frenchman*.

Siegstrophäen, *trophies of victory*.

dem Wanbalen sind sie Stein, *to the Vandal they are (mere) stone*, i. e. to him they are destitute of that grace and beauty which are only perceptible to a cultivated mind. — The three last verses express a similar idea as "*Die Antike an den nordischen Wanderer*."

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#### 89. Thekla. — *Thekla*.

When Schiller's *Wallenstein* appeared, and had been represented on the stage, the critics disapproved of his allowing *Thekla* to disappear from the scene, without sufficiently explaining what had become of her. Instead of refuting this, Schiller wrote this poem of *Thekla*.

eine Geisterstimme, *a spirit's voice*.

seelenvolle Melodie, *melody full of soul, or sentiment*.

der Vater, i. e. *Wallenstein*.

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#### 90. Das Mädchen von Orleans. — *The Maid of Orleans*.

The poet alludes here to Voltaire's "*Pucelle d'Orleans*."

Götterrechte, *divine rights*.

Romus, the god of pleasantry and raillery.

91. Nânie. — *Nenia*.

Nænia was the goddess of funerals at Rome, whose temple was without the gates of the city; thence the mourning-songs at funerals were called Næniæ, in which sense Schiller has used it. They were generally in praise of the deceased, but sometimes so unmeaning and improper, that the word became proverbial for *nonsense*.

stygische Zeus, i. e. Pluto, the ruler of the infernal regions;—stygisch, adjective from *Styr*.

einmal nur, &c. Orpheus, the Thracian musician, descended to Pluto's empire, to fetch back his beloved Eurydice. Pluto, moved by his performance on the lyre, permitted her to return, on condition that he should not look behind him till he had reached the upper regions. Orpheus, forgetting this, looked at his long lost Eurydice too soon, and suddenly she disappeared from his sight, and remained in the power of Pluto.

Schattenbeherrscher, *ruler over the shades*.

nicht stillt Aphrodite — alluding to the fable of Aphrodite, or Venus, and her favorite Adonis, who when hunting was killed by a wild boar.

nicht errettet den göttlichen Hélb, &c. Achilles, son of Thetis, the goddess of the sea, was on the point of concluding peace with the Trojans before the Scæan gate, and of celebrating his marriage with Polyxena, Priam's daughter, when he was killed by Paris.

Nereus,—a god of the sea.

Flanglos, *soundless, toneless*.

92. Macht des Weibes. — *Power of Woman*.

The moral power of female grace and loveliness is here in a few lines beautifully and succinctly given.

93. *Der Tanz. — The Dance.*

An allegory of the harmony in the laws of nature, the system of the world represented to our imagination under the image of the well-regulated rhythmic motions of the dance, in which, notwithstanding all apparent confusion, the harmony of the purpose prevails. The subject is treated with exquisite gracefulness; there is a degree of perfection in its metre, a power of rhythm and euphony, and a zephyr-like easiness of movement quite in harmony with the ethereal character of the subject, which give a peculiar charm to this poem.

*im Wellenschwung, with swinging, undulating motion.*

*Elfen.* The *Elves*, in the northern mythology, are spirits gliding about, now visible, now invisible,—some of them mischievous, and others beneficial to mankind.

*Saitengetönn, the sound of stringed instruments.*

*Nemesis*, usually the goddess of vengeance, but here taken (as in Herder's 'Nemesis') as the goddess of propriety and moderation, of rule and measure in action.

94. *Das Glück. — Fortune.*

The first five lines of this poem are inscribed on the pillar of Goethe's statue by David, in the library at Weimar. On the pillar of Schiller's statue are verses from Goethe's poem on Schiller.

*Phöbus, &c.* Apollo, the God of prophecy and poetry, unveils the mental vision of man, gifting him with a perception of what is beautiful and true.

*Hermes, &c.* Mercury bestows on his favourites the gift of eloquence.

*Charis, i. e. favour and grace personified.*

**Eugenb**, used here in the sense of the Latin "virtus," i. e. manly activity combined with moral energy.

**Glück**, described in verse 14 as „alleß Höchste," does not exclusively signify the goods of external fortune, power, beauty, &c., but more the goods of the mind, the talents, penetration, and enthusiasm proper to genius in art and science.

**ihrer** (viz. der Götter) Herrlichkeit Glanz hat nur der Blinde geschaut. The *blind one* means here an innocent mind, unconscious of its own worth, and therefore more apt to feel and to exercise in its simplicity „was kein Verstand der Verständigen sieht.“

in das bescheidne Gefäß schließen sie (viz. die Götter) Götliches ein, denotes the *modesty of genius*, of which Schiller elsewhere says, that genius is modest, because being to itself a secret.

**ungehofft**, &c., *unhoped for*. Genius appears not unfrequently unexpected among the humbler ranks, and, without the advantages of education, breaking through every obstacle, while often the proud hopes of rank and education are unfulfilled.

sendet der Vater der Menschen und Götter seinen Adler herab—alluding to the fable of Ganymede, the beautiful son of Tros, whom Jupiter carried off to Olympus on his eagle.

die herrschaftgebende Binde, *the band which endows with dominion*. The royal diadem, according to ancient custom, consisted of a white fillet which kings bound around their forehead.

**Poseidon**, the Greek name of Neptune.

das den Cäsar führt — alluding to the words of Cæsar which he addressed to a timid pilot: "Take courage, thou bearest Cæsar and his fortune!"

das (more usually der) brausende Delphin, alludes to the history of Arion, known through Schlegel's ballad.

beut, poet. for bietet.

**Mahn**, *the approaching*. Infinitive as a substantive.

**Venus** den Liebling entrückt. In order to terminate the bloodshed caused by the siege of Troy, it was

agreed that the contest should be decided by single combat between Paris, who had carried off Helen, and Menelaus king of Sparta, Helen's husband. Paris would have fallen, had not Venus, at the moment when Menelaus was about to despatch him, carried him off invisibly, by surrounding him with a thick cloud.

den Göttergeliebten, *the beloved of the gods.*

Hephäston, the Greek name of Vulcan.

verbienstlos, *without merit.*

Minerva. Jupiter once had such a violent headache, that he ordered Vulcan to split his head in two, out of which sprang Minerva in complete armour, brandishing her spear, and beating with it on her sounding shield.

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• 95. *Der Genius. — The Genius.*

erhalten, part. *preserved.*

im Sonnenlauf, *in the sun's course.*

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96. *Der philosophische Egoist. — The Philosophical Egotist.*

selbstgenügsam, *self-sufficing.*

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97. *Die Worte des Glaubens. — The Words of Faith.*

St. 1. *Drei Worte*, viz. moral liberty, virtue, and God.

inhalt schwer, *of great meaning* — the adj. here (and in line 25) is transposed and undeclined, by poetical license.

stammen.... her, *originate.*

und würd' er, &c.—(though) *he were born in chains.*

2. *laßt euch nicht irren* (ellips. durch) &c. — *allow not the cries (clamour) of the multitude to lead you astray.*  
*nicht* (ellips. durch) *den Missbrauch.*  
*vor dem Sklaven, &c.* The construction is, *zittert vor dem Sklaven, wenn er die Kette bricht, (aber) nicht vor dem freien Menschen!*
3. *und sollt' er auch, and though he should.*  
*der Göttlichen, viz. Eugen.*
4. *wie auch, &c., however the human (will) may waver.*  
*weben, for wirken, to work, to operate.*  
*ob, for obgleich, although.*  
*es beharret, &c. — a calm (immutable) spirit endures amid the change.*
5. *und stammen, &c. The construction is, Und (obgleich) sie nicht... stammen.*  
*euer Innres, what is within you—your heart.*

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### 98. Die Worte des Wahns. — *The Words of Error.*

- St. 1. *bedeutungsschwer, of great signification, pregnant with meaning.*  
*verscherzen, to lose by one's own fault.*
3. *das buhlende Glück, coqueting, unstable fortune.*  
*mit Liebesblick, with the look of love.*

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### 99. Sprüche des Confucius. — *Proverbs of Confucius.*

Confucius was a Chinese philosopher, who lived about 550 B.C. His doctrines and writings are still regarded among the Chinese as the basis of moral and political wisdom.

I.—St. 1. *Kommt hergezogen, comes approaching hither.*das *Zeit*, *the present time (moment)*.2. *beflügelt, quickens, accelerates.*wenn sie verweilt, *when it (time) tarries.*3. die *Zögernde*, i. e. the Future ;—the sense of this and the next line is this : 'Ask yourself how you will feel in future, if you act thus, or otherwise ; consult the future, but do not postpone action to a future day ; hope in futurity, but do not depend on it for the execution of your projects.'die *Fliehende*, i. e. the Present.die *Bleibende*, i. e. the Past.II.—das *Wesen*, i. e. the nature of things.nur die *Fülle*, &c. — *only fulness (of knowledge) leads to clearness.*100. *Licht und Wärme. — Light and Warmth.*

The poet requires that practical experience should be accompanied by a fervent, feeling mind,—practical sense associated with a sense for the Ideal (das *Reale* mit dem *Idealen*).

101. *Breite und Tiefe. — Breadth and Depth.*

This, like the foregoing epigram, shows the dangerous conflict between the head and heart, by which man's best endeavours may be frustrated,—the difference between extensive but superficial knowledge and profoundness of mind.

St. 2. *unerschlafft, unrelaxed, unwearied.*102. *Die Führer des Lebens. — The Guides of Life.*

These lines first appeared in the "*Horen*" for 1795, under the title of "*Schön und Erhaben.*" The *Beauti-*

*ful* and *Sublime* are represented as Geniuses, the guides through life.

*Kl*uft, here, does not signify death alone, but, as the poet himself says, each moment where, in discerning or acting as pure spirits, we divest ourselves of everything corporeal: „und der Genius des Erhabenen tritt dann heran zu uns, ernst und schweigend, und mit starkem Arm trgt er uns ber die schwindlige Tiefe\*.”

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103. Archimedes und sein Schler. — *Archimedes and his Disciple.*

Schiller repeats here in a few words, put in the mouth of an historical person, the favourite dogma that the love of art and science ought to be pure and disinterested. As to the historical allusion which this epigram contains, it may be mentioned that Archimedes, the celebrated mathematician (born 287 B.C.), defended Syracuse, his native town, against Marcellus, the Roman general, who besieged it three years before he could take it. It is said, but not generally credited by the historians, that Archimedes raised the Roman vessels by machines from the harbour, and burnt them by burning-glasses.—Sambuca was originally the name of a kind of triangular harp, the resemblance of which also gave the name to the machine used by the Romans for the purpose of scaling walls.

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104. Menschliches Wissen. — *Human Knowledge.*

The poet shows the incapability of the human spirit to conceive in an objective way external nature in its

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\* Schiller, 8vo. edition, vol. 13, p. 351.

greatness and magnificence. The poem is directed more especially against the astronomers.

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105. *Die zwei Eugendwege. — The Two Paths of Virtue.*

*schließt....zu*, from *zuschließen*, to close.

*thut....auf*, from *aufthun*, to open.

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106. *Zenith und Nadir.*

*Zenith* (or *Scheitelpunkt*), an imaginary line drawn from the crown of the head in a perpendicular direction upwards to the firmament.

*Nadir* (or *Fußpunkt*), an imaginary line drawn from the foot through the centre of the earth to the Antipodes.

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107. *Theophanie.*

*Theophanie*, the apparition of a god.

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108. *Votivtafeln.*

The “*Tabulae Votivæ*” of the Romans were tablets with sentences, which in consequence of a vow (*ex voto*), made in gratitude for escape from illness and perils, were hung up in the temples in honour of the gods. Schiller has comprised under this designation a number of moral sentences.\*

\* Some of his epigrams are best explained by Schiller in his “*Aesthetische Briefe*.”

**Das eigene Ideal.**

Teaches, that the spirit of religion does not dwell in the intellect, but in the heart.

**Weisheit und Klugheit.**

Compare the epigram "Kolumbus."

**Konfunkt.**

*Polyhymnia*, the Muse of music.

**Die Kunst der Musen.**

*Mnemosyne*, the goddess of memory, and mother of the Muses.

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**109. Xenien. — Xenions.**

Under this title the poet issued a number of satirical epigrams, which, on account of the personal allusions they contained, created a great sensation when they first appeared in the "*Musenalmanach*." Only a few, however, have been republished with his other works.

**Naturforscher und Transcendental-Philosophen.**

Transcendental philosophers are those, who, in opposition to experimental philosophers, are engaged in researches which "transcend" the limits of the senses.

**An die Proselytenmacher.**

Der göttliche Mann — Archimedes of Syracuse, the great mathematician, was so full of confidence in his skill, that he once said to king Hiero of Syracuse: "Give me a point far enough distant from the earth, on which I may place my lever, and I will move the earth out of her course."

**B**uchhändleranzeige.

This Xenion refers to Spalding's book "Ueber die Bestimmung des Menschen."

**D**ie Philosophen.

The first one is Cartesius, the second Spinoza, the third Berkeley, the fourth Leibnitz, the fifth Kant, the sixth Fichte, the seventh Reinhold, the eighth Schmidt.

**D**ie Homeriden,

Called "Rhapsoden" in the "Musenalmanach," are several Xenions together, which were originally published separately. They relate to Wolff's hypothesis on Homer, from which Heyne dissented; in his edition of the Iliad he maintains that Homer is its sole author.

**D**er moralische Dichter

Alludes to Lavater's book: "Pontius Pilatus, oder der Mensch in allen Gestalten, oder Höhe und Tiefe der Menschheit, oder die Bibel im Kleinen und der Mensch im Grossen, oder ein Universal-Ecce-Homo, oder Alles in Einem."

**D**ie Danaiden.

The *Danaides*, or daughters of Danaus, for having murdered their husbands, were condemned perpetually to the vain task of filling with water a cask pierced with holes. In this Xenion the "*Danaides*" are *Dyk* and *Weisse*, the two editors of the "*Bibliothek schöner Wissenschaften*."

**D**er Kunstgriff

Is addressed to Hermes, who wrote a "*Buch für Töchter edler Herkunft*."

**S**eremiade.

Here the poet has again united several of his Xenions published first separately in the "*Musenalmanach*." This is also the case with the following one.

## Shakspeare's Schatten.

Under the figurative expression of "the shadow of Hercules" (Shakspeare), are understood the translations by Wieland and Eschenburg; Tiresias is Lessing. The heroes who cabalize and lend on pledge, who pocket silver spoons and risk the pillory, are found in Schröder's "Fähndrich," in Iffland's "Hagestolzen," in "Verbrechen aus Ehrsucht," by the same dramatic writer, and in Kotzebue's "Kind der Liebe."

*Heraßleß, Hercules.*

*Bögelgeschrei, shrieking of birds.*

*Hunbegebell, barking, or howling of dogs.*

*Dramaturgen, the critics of dramatic representations.*

*Tiresias. An ancient Greek prophet. "Tiresias and Phineus, prophets old."—Milton.*

*Kothurn, literally, the high-raised shoes of the ancient tragic actors, worn in order to raise them to heroic stature; thence it came to signify tragedy itself.*

*Dramaturgie, the rules of dramatic acting.*

*geharnischt, harnessed, in armour.*

*Thalia und Melpomene, the Muses of Comedy and Tragedy.*

*Kommerzienrath, counsellor of commerce, a title.*

*Husarenmajor, major of hussars.*

*Misere, misery.*

*sie leihen auf Pfänder, they lend in pawn.*

*Pranger, pillory.*

## Die Flüsse.

*Donau. — Gajaßen, properly, a people of the isle of Phæacia, now Corfu, who lived in constant ease and pleasure.*

*Ilm — a small river near Weimar, where Schiller, Goethe, Herder, and Wieland resided at the court of the Grand-Duke.*

*Pleisse — a small river near Leipzig, to which town the poet alludes.*

**E**lbe.—*Meissen*, a small town in Saxony, formerly an archbishop's see. The High-German spoken here is considered the purest of all the dialects, and is now uniformly adopted in writing. But, as the Italian proverb says, "Lingua Toscana in bocca Romana," so a German may say, "Lingua Misniana in bocca Hanoveriana," because High-German is perhaps nowhere spoken with such purity as in the town of Hanover.

**S**pree.—*Ramler*, a German poet of considerable reputation who lived at Berlin, through which the river Spree flows.

**mein Cäsar**—Frederick the Great of Prussia.

**Gesundbrunnen zu\*\***—The poet alludes here to the mineral springs of Carlsbad, and its inhabitants, whom he satirizes as devoid of the taste possessed by their springs.

**Pegnitz**.—Nürnberg is situated on this river.

**Die \*\* schen Flüsse**.—die geistlichen Flüsse: those rivers which run through the territories of the ecclesiastical princes.

**Salzach**.—*Juvatien, Juvaria*, the Latin name for Salzburg.

**Der anonyme Fluss**—probably the Fulda.

**Gastenspeisen**, *lent-dishes, lent-food*;—"spare fast, that oft with gods doth diet."—*Milton*.

**Les Fleuves Indiscrets**—alluding to Diderot's novel, "Les Bijoux Indiscrets."

**Schäfchen**, sweetheart; lit. little treasure.

The two last Xenions, entitled "*Die Metaphysiker*," and "*Die Weltweisen*," are supposed to refer to the doctrines of Kant; according to Hoffmeister\* they most probably allude to Fichte, as these verses are evidently meant to ridicule the theory of " $\exists\phi=\exists\phi$ ,"

\* *Supplement zu Schillers Werken*, von Karl Hoffmeister. Stuttgart, 1838-9.

and the attempt of construing out of such formulæ the world. But the satire is still more palpable in the Xenion—

„Ich bin ich, und sehe mich selbst, und sehe ich mich selber  
Als nicht gesetzt, nun gut! hab' ich ein Nicht-Ich gesetzt.“

**Die Weltweise.**

**Locke**, Locke, the English philosopher.

**Des Cartes** (Cartesius), the French philosopher and mathematician.

**Puffendorf und Grotius**, two celebrated German philosophers and teachers of natural law.

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**110. Pegasus im Fache. — Pegasus under the Yoke.**

The characteristic features of this poem, in which may be traced the different situations of Schiller's own life, are an easy, happy serenity and good-humour, which excludes bitter sarcasm; an independency of spirit, as much master over the powerful emotions of passion, as over a display of excited feelings, which may so easily be called forth, where the painful remembrance of unpleasant circumstances preys upon a mind alive to the impressions of disappointment.— Retzsch's Outlines, with which he has illustrated this subject, may serve as a further commentary on this fable.

**Pferdemarkt, horse-fair.**

**Haymarket.** The poet seems to have mistaken this for Newmarket, the famous racing-course.

**wo andre Dinge noch in Waare sich verwandeln — viz. women.** The poet ironically alludes to the sale of women by their husbands, a barbarous custom which has now nearly disappeared.

der **Musen** **Roß**, i. e. the winged steed of Perseus, **Pegasus**, the symbol of the Genius of Poetry, or of Art in general.

**Hyppogrÿph** (another name for **Pegasus**), winged steed.

**Flügelpaar**, *wing-pair, pair of wings.*

**Postzug**, *post-train, a train of horses in a post-chaise.*  
**stuchen**, *to curtail.*

**bran** (daran) *wagen, to risk upon.*

**Täuscher** (for **Röftäuscher**, or **Rößhändler**), *horse-dealer.*

die **Waare** *lößzuschlagen*—*schlagen* is here used like the English *strike* (viz. *to strike a bargain*).

**schlägt** *hurtig ein, consents quickly*; termed *einschlagen*, from holding out the hand as a sign of the conclusion of a bargain.

**Flugbegierde**, *desire of flying.*

**Hans**, another name for **John**, and usually given to servants; also applied to one of small intellect.

**schon gut!** *interj. very well!*

**als Vorspann**, *as a fore-horse, or leader.*

die **muntre Krabbe**, *the lively crab.*

der **Koller** *giebt sich mit den Jahren, the frenzy will relent (abate) with years.*

**leicht beschwingt**, *light-winged.*

**Klepper**, *hack-horse.*

**pfeilschnell**, *arrow-swift.*

**Postgespann**, *post-train.*

**wohl gerüttelt**, *well shaken.*

der **Kollwurm**, lit. *the mad-worm*; properly, a worm which dogs are said to have under the tongue, and which is said to subject them to madness; the expression here refers to the rage and unruliness of **Pegasus**. *a shrewd observation!*

**hingeschwunden**, *passed away.*

zum **Schatten** *abgezehrt, fallen off to a shadow.*

**gesagt, gethan**, *(no sooner) said (than) done.*

**Götterpferd**, *godlike horse.*

ein lustiger Gesell, *a merry fellow.* The description of this troubadour, or minstrel, alludes to Apollo.

blonden Schmuck der Haare. Apollo was represented by the ancients as a fair-haired youth, with a diadem in his locks and a lyre in his arm.

schiesst brausend himmelan, *rushes roaring heavenward.*  
entschwebt, *moves away, rises up.*

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### 111. Das Spiel des Lebens.—*The Play of Life.*

Kasten, for *Guckkasten, camera-obscura, raree-show.*  
ein Jeglicher, *every one.*

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### 112. Einem jungen Freunde.—*To a Young Friend.*

eh' das Eleusische Haus, &c. Eleusis, where the Eleusinian mysteries were solemnized. Whoever wished to be initiated, had to prepare himself during a year by various acts of devotion and the performance of certain rigorous rites.

Pallas Athene, or Minerva, the goddess of wisdom and patroness of sciences and arts.

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### 113. Poesie des Lebens. — *Poetry of Life.*

Schattenbild, *fig. phantom, chimera.*

das Wesen, *being, creation.*

trigrisch, or trügerisch, *deceiving, fallacious.*

entblidst, *uncovered, in primitive simplicity.*

Port, *harbour.*

Liebesgötter, *gods of love, Cupids.*

Horen, the Horæ, originally, the Seasons personified, but by the later poets frequently introduced as the goddesses of grace and loveliness, were attendants of

Apollo or Phœbus, and companions of the Graces; usually represented as virgins in a dancing attitude, with butterfly's wings.

"And with the Graces and the Hours in dance  
Led on th' eternal spring."—*Milton*.

die Schwesterngöttinnen, *the sister-goddesses*, the Graces.

Wunderstab, *wonder- (magic) staff*, the caduceus of Hermes, or Mercury, was of wonder-working power.

Cytherens Sohn. Amor or Cupid, the son of Cythere or Venus.

ergreift dich die Versteinerung, *thou art seized by petrifaction*—turned to stone.

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114. *An Goethe.—To Goethe* (on bringing Voltaire's "Mahomet" on the stage).

St. 1. Regelzwang, *constraint imposed by rules*.

zurückgeführt, *guided back*.

die Schlange erstickt — comparing Goethe to Hercules, who, when in his cradle, killed a serpent. Goethe, in very early life, was the first in Germany to burst the fetters of the old school, and to adhere to nature and simplicity in his dramatic productions.

reinen Priesterbinde, *pure (unsullied) priest's band*.

Aftermuse, *after-muse, bastard- (pseudo-) muse*.

2. Pindus, a mountain in Thessaly, the abode of Apollo and the Muses.

auf der Spur des Britten. The study of Shakspeare had immense influence in Germany in awakening the public mind to clearer perception of dramatic excellence.

nachstreiten, *to step after, to follow*.

3. Afttergröße, *after- (false) greatness*.

Ludwig, Louis XIV., whose reign was fertile in distinguished writers in many departments, but was ill adapted to foster a spirit of native energy and freedom.

4. Charakterlos, *void of character*.

6. *gezimmert, built.*

**Thespis Wagen.** The first dramatic piece was represented by the poet Thespis, a native of Attica, about 500 B.C., on a chariot.

**acheront'schen Kahn.** Acheron, one of the infernal rivers, over which the ghosts of the departed were conducted in Charon's boat to the other world.

7. *Melpomene, the Muse of tragic poetry.*

10. **der Franke, i. e. Franzose, Frenchman.** The Germans having cast off the fetters imposed by French taste, have proceeded with gigantic step in the path prescribed to them by their native character and language, and are now in their turn exercising a powerful influence on French literature, enriching it with new models of excellence, and banishing the cold rigidity of the school of Racine and Voltaire.

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115. *Dem Erbprinzen von Weimar.—To the Hereditary Prince of Weimar (on his Journey to Paris).*

St. 1. *volle Schale, filled cup.*

2. *Bürgerstadt, citizen-town.*

3. *und in den Krater, &c.* A most powerful and expressive image — Paris having been the volcano from whose crater all the revolutionary flames proceeded.

6. **deines großen Thns.** The poet means the Duke Bernhard of Weimar, one of the greatest generals of the Thirty Years' War, who gained several victories near the Rhine.

7. **Gränzenhüter (the Rhine), guardian of the frontier.**

8. **jene linke Seite,** the French territory begins on the left bank of the Rhine.

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116. *Der Antritt des neuen Jahrhunderts. — The Commencement of the New Century.*

St. 1. *Zufluchtsort, a place of refuge, asylum.*

2. nicht der Nilgott und der alte Rhein. The French were then on the Rhine fighting with the Austrians, and, at the same time, under Buonaparte in Egypt against the English.
3. zwei (for zwei) gewaltige Nationen, viz. the English and the French.  
den Dreizack und den Blitzen, the trident of Britannia, and the lightning of the French eagle.
4. Brennus. The general of the ancient Gauls took Rome, 360 B.C., and besieged the Romans in the Capitol. Being at last forced to an accommodation, to which Brennus consented for a thousand pounds weight of gold, the Romans, when weighing it, complained that the Gauls had fraudulently attempted to kick the beam; Brennus, thereupon, threw his sword into the scale, exclaiming, "Woe to the vanquished!"
5. Amphitrite, a goddess of the sea.

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### 117. Abschied vom Leser. — *Farewell to the Reader.*

With this poem Schiller concluded the "*Musenalmanach*" for 1796; he beautifully allegorizes his songs, by comparing them to flowers running to seed.

So do we also take leave of the reader, hoping that the perusal of this little work may produce its fruits, by facilitating a more intimate acquaintance with the genius of the great national bard of Germany.

# BOOKS

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